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Gelfond: IMAX is not "Giant Screen"

Richard Gelfond, co-CEO of **Imax Corporation**, told a meeting of IMAX theater operators and filmmakers "we don't think of [IMAX] as the giant screen." Rather, he said, "it is the best immersive experience on the planet."

Speaking to the **Giant Screen Cinema Association** in New York City on Sept. 10, he went on to say that although the 76x98-foot (23x30-meter) screen of the **AMC Lincoln Square IMAX Theater** in which he was standing was "phenomenal... it's not *just* this. It's the sound, it's the raking of the seats, it's the color, it's the content, it's David Keighley's post production on the material, it's the way the images are captured, it's the way they're projected, it's the sound system, it's the sum of all parts."

This new position from the 40-year-old company that has used the tagline "Think Big" for the last several years, coincides with the rollout of its new digital projection system, intended to be retrofitted into 35mm multiplex auditoriums (*see article on page 11*). Imax has signed deals for more than 170 digital theaters, about 50 of which are expected to be installed by the end of the year. The screens in these houses will be between 40 and 60 feet wide and, with an aspect ratio of about 1.9, will typically have less than one-third the area of the average film-based IMAX screen of 60 by 80 feet (18 by 24 meters).

The news was not well received by most of the 100 operators of IMAX film-based theaters attending the meeting. GSCA chair **Toby Mensforth**, who oversees the **Smithsonian Institution**'s three IMAX theaters, told Gelfond that the company had "grossly underestimated" the concerns of many of his colleagues at IMAX theaters in museums and science centers. He asked Gelfond if the company would reconsider rebranding the new screens to differentiate them from the larger, film-based venues.

Gelfond said he would listen to the industry's concerns, but "the question of creating a different brand is really off the table." The company's position is that all IMAX theaters, regardless of format or screen size, provide "the IMAX Experience."

He said that in discussing the issue internally, Imax execs had decided that branding the newer theaters as "digital," with its connotations of newer and "cooler," might create the perception that the older theaters were "second class citizens." Gelfond went on to say that "Your customers are going to know that your screen is bigger than someone else's and when the consumer decides whether they want to go to your theater or another theater, that'll be one of the factors they consider."

In a separate session, Imax's executive VP of theater development, **Larry O'Reilly**, said that digital system customers **AMC**

*(see **GELFOND** on page 13)*

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GSCA Conference, Jersey City, Sept. 8-12

Almost 500 people attended the annual conference and trade show of the **Giant Screen Cinema Association** in Jersey City, NJ, October 8–12. They saw ten new films in their entirety, clips from 21 films in production, and presentations on 17 films in development. They attended several professional development sessions, a keynote speech by marketing expert **David Meerman Scott**, a trade show, and an awards banquet. The GSCA board and committees met, as did several special interest groups, and the conference was preceded by a symposium on lifelong learning and the giant screen.

But the most significant event of the conference was undoubtedly the Members Meeting, in which **Richard Gelfond**, co-CEO of **Imax Corporation**, described the future of the company as he saw it. Reversing four decades of company branding, he said of the IMAX experience, "we don't think of it as the giant screen." For more on this, see the article to the left.

As if anticipating such a development, the conference featured several sessions devoted to defining and marketing the giant-screen medium generically, to help

*(see **GSCA** on page 6)*

The view of Manhattan from Jersey City on 9/11/08.

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The Mailbox

Hi James,

This is just a quick note to let you know that I've moved on from the **Space Telescope Science Institute** and am now the head of outreach (within North America) for ALMA at the headquarters of the **National Radio Astronomy Observatory** in Charlottesville, VA.

ALMA is the **Atacama Large Millimeter/submillimeter Array**, an immense new observatory being built at 16,000 feet in the Atacama desert of northeastern Chile. It is the most costly ground-based observatory in history at $1.3 billion, and is an international partnership among the U.S., Canada, Europe, and East Asia. When completed in 2012 it will have 66 big antenna dishes spread across miles of high, dry desert. They'll work as an interferometer to open up a mostly unexplored frontier of the electromagnetic spectrum to ultra-high-resolution investigation (up to 10x Hubble's resolution). Nearly half the light emitted in the universe comes in wavelengths that ALMA can observe (and that UV, visible light and IR telescopes can't), and ALMA is literally a million times better than anything that has come before it, so the discoveries about such things as the formation of stars, planets, and galaxies should be stupendous.

The reason this was never done before — we've had an array of dishes operating at much lower frequencies in Socorro, NM, for decades — is simply that the computing power required to correlate the signals coming from the individual dishes was previously unachievable. As it is, the computer we're building — right here in Charlottesville — is the equivalent in processing power to 150,000 new personal computers (for the kinds of calculation needed for an interferometer).

You should see the monster truck that moves the antennas around!

Can you see why I decided to make the jump from Hubble? (And, since I'm not working the servicing mission, I get to go to the launch next month!)

Anyway, it's my job — and so far it's just me here in this role — to figure out how to let the world in on the best kept secret in astronomy. How's the large-format film market these days? How can we get ALMA into the LF format? We have an exotic and literally breathtaking location, fantastic technology extremes, and a jump in observing power that will be greater than Hubble was over ground-based, visible-light telescopes when it launched.

Would subscribing to your publication help me to become aware of science documentary projects that are bubbling up in which our observatory might play a role?

I hope this finds you well.

With best wishes,

John

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ALMA

An ALMA transporter moves a VertexRSI antenna from inside the assembly building to an outside pad.

Is IMAX the Next "New Coke"?

An Editorial by James Hyder

In April 1985, the CEO of Coca Cola held a press conference in New York City to announce that the company was changing the century-old formulation of its famous soft drink. The new version was officially given the "Coca Cola" name, and production of the original formula was halted that week.

The new soda, which became widely (but unofficially) known as "New Coke," had received favorable reactions in taste tests and focus groups. But ultimately, millions of customers, angered that the company would suddenly change the product it had labeled "The Real Thing," pressured it to reintroduce the original flavor. The company hurriedly returned it to store shelves less than three months later, re-branded as "Coke Classic." Coke executives were widely ridiculed for underestimating their customers' devotion to the brand and for their perceived highhandedness in tinkering with a classic.

In September 2008, **Richard Gelfond**, co-CEO of **Imax Corporation**, told members of the **Giant Screen Cinema Association** that "we don't think of [IMAX] as the giant screen." Rather, he said, "it is the best immersive experience on the planet." (*See article on page 1.*)

The company takes this position because it has chosen not to differentiate its new digital projection system in any way from the 15/70 film systems it has been installing in giant-screen theaters since 1970. This despite the fact that, according to Imax VP **Larry O'Reilly**, its two major digital partners, **AMC Entertainment** and **Regal Entertainment Group**, both originally wanted to brand the new screens as "IMAX Digital." And based on the reaction Gelfond's announcement received in New York (and on many conversations I've had since) many, if not most, institutional IMAX operators would prefer this as well. In short, virtually all of Imax's customers and partners would like to see a distinct new identity for the digital system.

But Gelfond flatly rejected this possibility, offering an absurdly flawed analogy with BMW automobiles. He said that the German carmaker offers the 7-series line of larger, more powerful, luxury models as well as the smaller, entry-level 3-series cars. "People don't say 'The 3 isn't a real BMW because it's smaller.'"

Of course, this ignores the fact that the model numbers, to say nothing of the prices, clearly distinguish BMW's different product lines in consumers' minds, while maintaining the unity of the brand. No car buyer believes he has bought a $125,000 760Li only to receive a $30,000

328i.

Yet this is the position in which Imax is now putting customers who pay $15 to see ***Eagle Eye: The IMAX Experience*** at New York City's new **AMC Empire 25** IMAX digital theater, with its 28x58-foot (8.5x18 meter) screen. They see the IMAX name on the theater and have no idea until after their ticket has been torn and they walk into the auditorium that that screen is about the same size as the one in the adjacent 35mm auditorium, and less than a quarter the size of the one in the **AMC Lincoln Square** IMAX 15/70 theater, 26 blocks away. The screen in the older film theater is 76x98 feet (23x30 meters). (*See page 12 for a graphic representation of the difference.*)

Gelfond explained that the company feared an "IMAX Digital" brand might cast the older film-based theaters as "second-class citizens" in the public's mind, since "digital" generally has connotations of "newer," and "cooler."

Although this apparent concern for museums and other "old school" operators is touching, it seems far more likely that the company was worried that ticket buyers who noticed the difference between the average 4,800 square-foot (450 square-meter) 15/70 film screen and a digital one 1,250 square feet (120 square-meters) in area wouldn't return to the smaller if they could see the same movie on the larger.

In other words, "IMAX Digital" might become the next "New Coke." Widespread public preference for the "classic" experience would harm Imax's return on the tens of millions of dollars it is investing in the 170+ joint venture deals it has signed.

The "wow" factor

Gelfond claimed that the company only puts IMAX digital systems into multiplex auditoriums that meet certain criteria. He jokingly said, "It's a very scientific test. It's called the 'wow' factor. So if you don't go in and go 'wow,' we won't do it."

In more than 24 years in the business, I have personally been in 132 giant-screen theaters of all brands, formats, and sizes, including four MPX (15/70 film) theaters and five IMAX digital screens. I may be jaded, but none of those nine coaxed even a faint "wow" from my lips, because all were merely ordinary multiplex houses that had been modified slightly. The seating rake was unchanged and nowhere near the 20–25-degree angle that is standard in purpose-built IMAX theaters. The room's depth, from the screen to the last row, may have been reduced slightly by moving the screen forward and removing a few rows of seats. But most were still significantly deeper than the width of the screen, thus providing the audience a narrower (i.e., less immersive) average field of view.

But most importantly, of course, the screens were only a fraction of the size of a "real" IMAX theater screen. And all were

*(see **EDITORIAL** on page 20)*

THE BIZ

FILM STOCK

Imax stock plunges 40% in 5 days

In the first five trading days of October, **Imax Corporation**'s share prices suddenly dropped almost $2.50 — more than 40% — from $5.90 to $3.45. In the same period, the Dow Jones Industrial Average and the NAS-DAQ Composite Index both fell about 15%, following the passage of the financial bailout by the U.S. Congress on Oct. 3. Imax had been trading between $6 and $8 for most of the year.

The November issue of *LF Examiner* will follow up on this development.

Imax signs JV in Austria

As this issue went to press, **Imax Corporation** announced that it has signed a joint venture deal with Austria's **Cineplexx Kinobetriebe Gmbh** to install three IMAX digital systems in multiplexes in the cities of Graz, Vienna, and Hohenems. All three will open in 2009.

Blue Man Group making LF movie

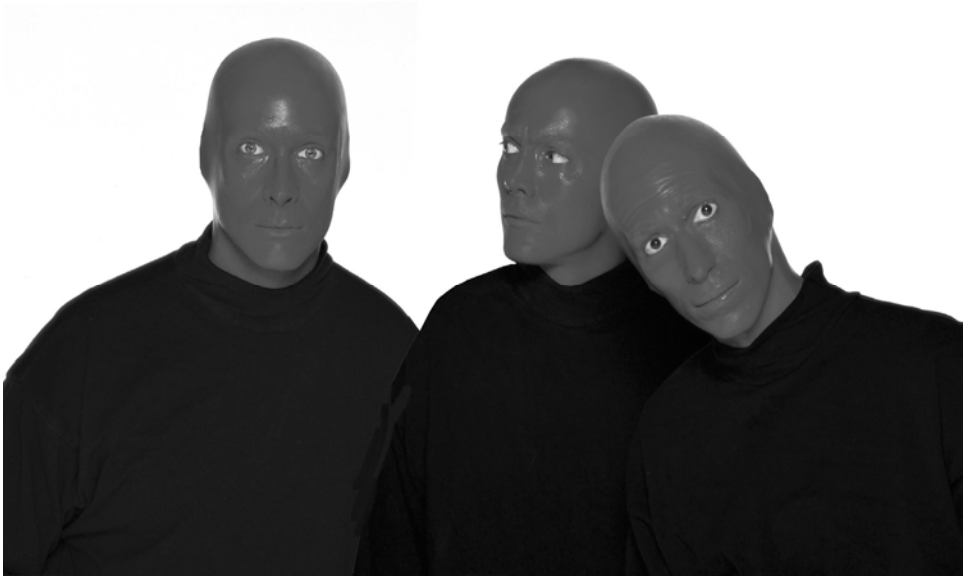
Blue Man Group has teamed up with veteran 3D producer **Charlotte Huggins** and a panel of scientists to produce a giant-screen 3D film that will combine the group's trademark humor and music with insights and information about the human brain. The film, expected in 2010, will feature the group's founders and original performers, **Chris Wink**, **Matt Goldman**, and **Phil Stanton** in their characteristic bald-headed blue makeup.

Speaking to *LF Examiner*, the founders stressed that the movie will not be a filmed version of their popular stage show, but will be an original story designed specifically for institutional giant-screen theaters. Wink says, "We have kids in school. We want to get into the institutions, and not just because they are a market. There are other markets. We want to get in there because they are institutions."

The script, now in development, is being shaped by noted neurologists and psychologists. But the New York City-based Blue Men took the opportunity of September's **Giant Screen Cinema Association** conference to meet with institutional theater representatives as well. Wink says, "We've got scientific experts and psychologists, but we need more. We need educators," and others to help. Goldman adds, "Our process is collaborative in nature...so we're not intimidated by getting opinions."

Founded in 1991, Blue Man Group is best known for its stage shows featuring three mute bald and blue characters who perform a mix of music, comedy, and multimedia theatrics. Productions are currently running in New York, Boston, Chicago, Las Vegas, Orlando, Berlin, Stuttgart, and Tokyo. A touring show, "How to be a Megastar," has visited more than 300 cities around the world.

Huggins has produced six 3D LF films as well as the Hollywood 3D feature *Journey to the Center of the Earth* and **Ben Stassen**'s ***Fly Me to the Moon***, both of which were in theaters this summer. The Blue Man film will be produced through **Super 78**, a digital production company based in Los Angeles.



The Blue Man Group

Blue Man Group

DEALS

MFF to distribute *Van Gogh*

MacGillivray Freeman Films has made a deal with Paris-based production companies **Caméra Lucida** and **La Géode** to distribute ***Van Gogh: Brush with Genius***, a giant-screen film about the life and work of the world famous painter. Directed by **Peter Knapp** and **François Bertrand** with the cooperation of the **Van Gogh Museum** in Amsterdam and two other European museums, the film marks the first time Van Gogh's canvases have been captured for the giant screen.

The world premiere was held at the **Giant Screen Cinema Association** conference in New York last month, and the European premiere will be held in Amsterdam on February 9, 2009, coinciding with a major new exhibit at the Van Gogh Museum, after which the film will be rolled out to theaters worldwide.

MacGillivray will manage distribution in all territories except France, Belgium, the Netherlands, and Luxembourg, which will be handled by **Laurent Dondey** at La Géode.

Parts of *Transformers 2* shot in LF

Following the lead of **Christopher Nolan**, director of ***The Dark Knight***, **Michael Bay** is using large-format cameras to shoot certain scenes of ***Transformers: Revenge of the Fallen***, which will open in

DEALS

conventional and IMAX theaters in June 2009. Bay is using **Imax Corporation**'s 15/70 cameras, as well as an 8/70 camera from **Iwerks Entertainment** for its high-speed, 60 fps capability.

As with this summer's *The Dark Knight*, in the IMAX edition of Bay's film, the LF sequences will expand to fill the full IMAX frame, while the remainder of the film, shot in 35mm and enhanced with Imax's DMR process, will appear in a letterbox frame. The transitions will be most noticeable in IMAX GT and SR theaters, whose giant screens have the full 1.44 aspect ratios. In MPX and digital IMAX theaters, whose smaller and shorter screens have ratios between 1.78 and 2.1, the effect will be lessened. In the 35mm version, the change will be barely noticeable, if at all.

Bay's previous film, ***Transformers***, was released in an IMAX DMR version in the fall of 2007, several months after its summer release in conventional theaters, to fill a gap in the DMR schedule created when the opening of the **Rolling Stones** film ***Shine A Light*** was delayed till spring 2008.

Transformers: Revenge of the Fallen is being produced by **DreamWorks SKG** and distributed by **Paramount Pictures**.

Other Hollywood directors have been talking about the possibility of shooting with LF cameras. In an interview with Web site Collider.com, **Jon Favreau** said he'd like to shoot the next *Iron Man* film in 3D and/or 15/70. In a separate Collider.com interview, **D.J. Caruso**, director of ***Eagle Eye***, now in theaters in a DMR version, said he'd like to film his next project, *Y: The Last Man* with LF cameras.

Stadium-sized digital projection

The cover story of the September issue of *Cinema Technology* magazine reports on the London premiere of **Disney**'s *The Chronicles of Narnia: Prince Caspian* at the O_2 Arena in June. To show the film to an audience of 10,000 in the massive stadium, Disney built a screen 37x92 feet (11.6x28 meters), and used three **Christie** CP2000XB 2K digital projectors with 6kW lamps. (These are the same projectors used in **Imax Corporation**'s digital system.)

Despite a throw of 237 feet (72 meters) from the temporary projection booth to the screen, the image achieved a brightness of 14 foot-Lamberts. A custom sound system provided 5.1-channel audio throughout the arena.

The installation was managed by **Andy Peat Associates**, and projection issues were coordinated by **Ian Thomas**.

Studios reach digital cinema deal

Five major studios have reached agreement with exhibitors on a deal to finance the upgrading of some 20,000 multiplex theaters in North America to digital projection. The deal, worth an estimated US$1 billion, had been delayed for several months by debates over who would pay, and how much.

The studios involved are the **Walt Disney Company**, **Paramount Pictures**, **Twentieth Century Fox**, **Universal Pictures**, and Lion's Gate Entertainment. The exhibitors are **Regal Entertainment Group**, **Cinemark**, and **AMC Entertainment**, who together have formed the **Digital Cinema Implementation Partners**. Financing will be handled by the **Blackstone Group** and **JPMorgan Chase**.

Travis Reid, CEO of DCIP, told Reuters news service, "Our initial goal is to convert the existing theaters of our owners, AMC, Cinemark, and Regal, which operate a little over 14,000 screens in the U.S. and Canada," adding that some 6,000 screens of other exhibitors could also be converted during the process. Reid expects the process to start in 2009 and take about three and a half years.

The delay in closing the deal reduced the number of 3D digital screens that were available to show this summer's 3D films, including *Journey to the Center of the Earth* and ***Fly Me to the Moon***. The producers of those titles had hoped that hundreds more 3D screens would be available to them.

About 5,000 of the 37,000 movie screens in the U.S. are digital, about 1,300 of which are 3D-capable.

PERSONNEL

Blouin joins 3D Entertainment

London-based **3D Entertainment** has hired **Luc Blouin** to the newly created position of vice president of film development and partnerships, where he will establish "strategic business partnerships and sponsorship opportunities for current and future film projects," according to a company press release.

Blouin comes to 3D Entertainment from **Sky High Entertainment** in Quebec, Canada, where he was vice president of film sales and marketing and served as associate producer for the company's LF films ***Vikings*** and ***Dinosaurs 3D: Giants of Patagonia***. Before entering the giant-screen world, Blouin worked in business development and sales for two Canadian pharmaceutical companies.

Luc Blouin

Blouin will remain in Canada and will report to chairman **François Mantello**.

Imax hires Stanford in Europe

Imax Corporation has hired **Julian Stanford** as general manager of theater development for Europe, Middle East, and Africa (EMEA). According to a press release, Stanford "will be responsible for accelerating Imax's growth throughout EMEA and increasing Imax's presence as the premiere venue to experience Hollywood's biggest films." Based in London, Stanford will report to **Larry O'Reilly**, executive vice president for theater development.

Stanford was most recently with video

*(see **BIZ** on page 19)*

500 Attended GSCA Conference In NJ/NY

*(from **GSCA** on page 1)*
exhibitors and producers educate the public and potential sponsors about what differentiates giant screen cinema from smaller formats. GSCA has formed two committees to deal with the issue, and **John Jacobsen** of the **White Oak Institute** described a separate initiative he is leading to develop open technical specifications and standards for digital giant-screen projection systems.

[Coverage in this issue of *LF Examiner* will focus on these discussions, and others dealing with digital technology. Next month's issue will include coverage of some of the other professional development sessions.]

Most conference sessions were held at the Hyatt Regency Jersey City hotel, a short ride by light rail from the recently renovated **Liberty Science Center** (*see LF Examiner, May 2007*), whose IMAX Dome theater hosted many conference screenings. Other screenings were held at the **AMC Lincoln Square IMAX Theater**, across the river in Manhattan.

New films

Five of the ten new films had never been screened in their entirety at an industry conference before: ***Animalopolis***, ***The Light Before Christmas***, ***Mysteries of the Great Lakes***, ***Proud American***, and ***Van Gogh: Brush With Genius***. The other five were shown at the GSCA's Film Expo in London in March.

The new films and their producers were:

Animalopolis	Graphic Films, Inc.
Dolphins and Whales 3D	3D Entertainment, Ltd.
Grand Canyon Adventure	MacGillivray Freeman Films
The Light Before Christmas	Evergreen Holiday Classics
Mummies 3D	Giant Screen Films
Mysteries of the Great Lakes	Science North
Proud American	LightSource, LLC
U2 3D	3ality Digital
Van Gogh: Brush With Genius	Camera Lucida
We the People	Inland Sea Productions
Wild Ocean 3D	Giant Screen Films

Although ten new films is par for the course for recent conferences, the 21 films in production is the highest total at any industry meeting since 2000. Four DMR titles inflate the number somewhat, but the remaining 17 films are still more than have been seen in all but one conference in this decade and, with the films in development, indicate a significant increase in new releases for the next few years.

This conference instituted a novel procedure: most New Films were screened simultaneously on the dome screen at the science center and on the flat screen at Lincoln Square. This allowed people to choose the screen type they preferred. Previous meetings had had a separate "Dome Day" following the regular conference on which the new films were shown on a dome.

The full roster of films in production and in development is on pages 18–19.

Lifelong learning symposium

Attended by about 100 people who paid a separate registration fee, the symposium was titled "Connecting Society with Science: The Greater Potential of Giant-Screen Experiences." Following up on a similar session held in 1999, the last time the industry had gathered in the New York/New Jersey area, the symposium sought to answer a number of questions concerning informal science education and giant-screen films, including "What new science-and-society topics ought to be tackled? What...new approaches to filmmaking are yet to be developed? How do educational theater[s]...optimize their... program choices?"

Designed by the GSCA's Lifelong Learning Committee under the direction of chair **Emlyn Koster**, director of the Liberty Science Center, and **Rutgers University** graduate student **Mary Nucci**, the symposium was supported by grant from the **National Science Foundation**.

The day began with talks from ten academic researchers on various topics relat-

The Liberty Science Center

ed to communicating science. They included a presentation specifically on "Giant Screen Films and Lifelong Learning," from **Alice Apley** of **RMC Research** in Portsmouth, NH, based on the audience surveys her company has been commissioned to perform for theaters and producers. **Ivan Oransky** of *Scientific American*'s online division presented his 12 "rules" for writing about science. And **Felice Frankel** of Harvard University demonstrated how in photographing scientific experiments, she used color, lighting, and selective manipulation of the images (always disclosed) to enhance the viewer's appreciation of the underlying science. The complete list of speakers is in the box below.

Over lunch, *LF Examiner*'s **James Hyder** presented an analysis of the categories covered in scientifically oriented giant-screen films in the 40 years from 1970 and 2009.

After lunch, participants broke up into small groups to brainstorm ideas about improving the "format and content" of giant-screen films; improving communications among producers, distributors, and exhibitors; determining which potential film topics could have the most impact; and selecting goals for audience learning. Each of the ten groups discussed these questions, then reported their findings to the whole assembly. The notes of each group's deliberations on each question were kept for future reference and will be summarized in a post-symposium book that the organizers plan to release next year.

The day closed with a talk by **Dava Sobel**, the award-winning author of *Longitude* and *Galileo's Daughter*, two of the most popular books on science of the past two decades. She engagingly recounted how she came to write *Longitude*, and how it went from a book in which no publisher was interested to an international bestseller.

The book of pre-symposium preparatory material, including the papers of most of the speakers, is available to GSCA members through the GSCA Web site, www.giantscreencinema.com.

Giant-screen standards

GSCA chairman **Toby Mensforth** started the discussion session on "Giant Screen Digital Specifications" by saying, "Answering this question — What is the giant-screen experience? — is paramount for us right now. It sounds simple, but it's not." The industry is in an "identity crisis," brought on by outside forces, primarily the change to digital projection and the proliferation of new out-of-home media formats: 4D, 3D, digital 3D, dome, digital dome, digital dome 3D, DMR, DMR 3D, 35mm, and commercial digital, including RealD, IMAX digital, Dolby 3D, and virtual reality. "This leaves us very unclear on our market segments, and if *we're* confused, I'm telling you right now, our audiences are *very* confused."

Author Dava Sobel

The GSCA board has formed two *ad hoc* committees to help the industry sort these issues out: the Technical Task Force and the Theater Marketing Task Force. Chairman of the first, **Andrew Oran** of **FotoKem Industries**, explained that defining what a "giant-screen experience" is or is not "may be where our efforts ultimately take us, [but] that is not our predetermined objective." Rather, the imme-

*(see **GSCA** on page 8)*

Symposium Speakers and Topics

Alice Apley, RMC Research: "Giant Screen Films and Lifelong Learning"

Randy Atkins, National Academy of Engineering: "Grand Challenges for the Giant Screen"

Ann Marie Barry, Boston College: "Science and Visual Communication"

Fiona Cameron, University of Western Sydney: "Museum Predicaments"

Lisa Cartwright, University of California, San Diego, "The Inconvenience of Truth"

Felice Frankel, Harvard University: "Picturing Science"

Matthew Lombard, Temple University: "Using Telepresence to Communicate Science:

Ivan Oransky, Scientific American: "The 12-Step Program (for Communicating Science)"

Beverly Sheppard, Institute for Learning Innovation: "An Urgent Challenge"

Jeffrey Sturchio, Merck, Inc.: "Science and Health Literacy in a Global Age"

Merck's Jeffrey Sturchio addresses the Lifelong Learning Symposium.

GSCA chair Toby Mensforth

*(from **GSCA** on page 7)*

diate goal is to collect data and see where that information leads: "to suggest key criteria that distinguish not 'most of us' from 'some of us,' but 'us' from 'them' — the competition from outside this association that is nipping at our heels and nibbling away at our bottom lines." The committee has started by collecting the following details about every theater in the giant-screen network: screen size, aspect ratio, seating capacity throw distance, average audience field of view, light levels, and details of the audio system. Oran expects to have the basic data in hand by the GSCA's next meeting, in Los Angeles in March 2009. "Where the data will lead us is at present unknown. We owe it to ourselves to collect it and analyze it, and try, even if we don't succeed, to define on technical terms, in this most technical of film exhibition mediums, who we are."

DCI's Walt Ordway

MacGillivray Freeman's **Mike Lutz**, chair of the Marketing Task Force, said that once a definition of "giant screen" has been established by Oran's committee, his committee wants "to find a trademark, a slogan, something, that will allow those theaters that fit those criteria to differentiate themselves somehow from those who don't." The committee will evaluate existing research, conduct its own research, and make recommendations to the board.

Before introducing **John Jacobsen** of the **White Oak Institute**, Mensforth clarified that the work of the task forces "is not about the technology being either film-based or digital. We're trying to understand the [giant-screen] experience...from a technical aspect and from a marketing aspect."

Jacobsen described the process of developing Digital Immersive Giant Screen Standards that he wrote about in last month's issue of *LF Examiner*. The Institute, a non-profit organization, has applied to the National Science Foundation to fund a colloquium of industry experts that will meet for three days next year to help draft functional requirements for a digital giant-screen projection system, from which open, non-proprietary, technical specifications and eventually international standards may be developed. The project has the support of a number of GS theaters, as well as the GSCA, the **International Planetarium Society**, and the **Association of Science-Technology Centers**. Jacobsen also summarized the results of the survey of museum theater operators he recently conducted. (*See his article in LF Examiner, September 2008.*)

Walt Ordway was chief technology officer of the **Digital Cinema Initiatives** process which resulted in the open and secure technical specification that has sparked the rapid transition to digital projection in the conventional cinema world. He briefly described the process of developing the specs between 2002 and 2005. He stressed that the DCI spec worked because "there's nothing proprietary in that spec, whether it be audio, image, compression. Nothing."

From the audience, **nWave Pictures**' **Ben Stassen** commented that there are two forms of immersive entertainment: 2D and 3D. With 2D, he said, "you achieve immersion by creating a bigger-than-life experience, thanks to a very big screen and theater design. There's no two ways about it, digital, film, no matter what, you need a giant screen." On the other hand, he said, "3D immersion is very intimate...not bigger than life. And there screen size...is almost irrelevant. The bigger the screen, the easier it is to achieve immersion, but you can achieve full immersion in a small theater if you have the right theater design." But he added that the biggest threat to the giant-screen world may come from tiny screens. Electronics makers are working on headset displays that could be powered by iPods or other portable devices via wireless Bluetooth connections. These systems could be very immersive and present "fantastic" 3D with separate images to each eye, without filters, he said.

"Giant Screen Digital: Contradiction in Terms or the New Paradigm?"

Fotokem's Andrew Oran started off the session by defining basic terms of digital imagery such as *pixel*, *bit depth*, *bandwidth*, and *compression*. He described how digital images are captured either by a digital camera or by being scanned from an analog film frame. By overscanning — scanning at a higher resolution than that which will be used in the final version — the end product will appear better than if the input had been scanned at the same resolution as the output. Oran also briefly touched on several of the digital cameras available today, such as the **Dalsa Origin** and the **Red**, both of which are 4K.

Eastman Kodak's **Beverly Pasterczyk** defined some basic terms related to image quality, especially as they related to capturing images on film. The "signal-to-noise ratio" has a direct correlation to contrast and sharpness of an image. In film, "noise" is grain. She presented sample images that showed how increasing contrast or sharpness can improve an image,

but taken too far they can also emphasize the grain. Although the constant progress of digital technology is well known, Pasterczyk stressed that film technology is also improving rapidly.

"Dynamic range" is also a key concept in image capture. The enhanced dynamic range of new film emulsions expands the filmmaker's creative options and simplifies lighting setups.

Improvements and falling costs for bandwidth and storage capacity make the digital intermediate process quicker and easier, and make using high-res film scans for source material more feasible. She closed by saying that film is still the most reliable long-term archival storage solution.

Ed Lantz of **Visual Bandwidth** described the basics of digitally projected images using five terms: *field of view*, *brightness*, *resolution*, *contrast*, and *frame rate*. Field of view, defined as "the size, in angle, of an image for a given viewer" is "one of the primary differentiators between standard cinema and giant screen." In conventional 35mm theaters, SMPTE recommends that the last row be no further away than four times the screen height, which gives a field of view of 33°; the closest row should be about two screen heights, with a FOV of about 62°. In contrast, in giant screens theaters, the last row has a field of view only slightly narrower than that: about 53°. "So you have a much bigger image even from the back of the theater in a giant screen."

Much of the rest of Lantz's presentation was covered in greater detail in the article on Digital Projection he wrote for *LF Examiner* in March 2008.

Jeff Butkovski of **Access Integrated Technologies** spoke about how his company has helped manage the conversion of 3,700 conventional 35mm movie screens in the U.S. to digital projection. All major Hollywood films are now released in digital form as well as on 35mm film. Security is essential to the system; without the ability to prevent unauthorized copying, the digital conversion never would have happened. Movies are transmitted to theaters by satellite in encrypted form. Before they are projected they have to be decrypted with a digital "key" that is unique to the digital file and the specific theater and projector on which it is shown. AccessIT manages between 8,000 and 14,000 keys per week.

The next phase of the digital conversion will see another 10,000 screens installed and will eventually reach all of the 30,000-plus theaters in the U.S. This will allow for presentation of live events such as concerts and sports in 2D and 3D to become financially viable.

Moderator **Phil Streather** of **Principal Large Format** opened the second half of the session by pointing out that when **Disney**'s ***Chicken Little***, the first digital 3D film from Hollwood, opened in 2005, it played on only 89 screens. Today there are 1,800 digital 3D theaters worldwide, out of an installed base of over 5,000. "The digital revolution is here and now, and so that's why we thought it was a really good idea to get someone like Jeff in to give us that transition as to what's going on out there. That should give us some pointers as to how we can do this."

Jessica Christensen discussed the 3D digital projection system that **Cosmonova**, the IMAX Dome theater and planetarium at the **Swedish Museum of Natural History** in Stockholm, has installed. It does not fill the full surface of the 75-foot (23-meter) dome, but only a portion of the front part of the screen. The digital system was installed to restore attendance that had dropped from a high of 500,000 per year to about 300,000. The 3D system was added at the same time the planetarium system was upgraded.

Based on systems installed at the **Tycho Brahe Planetarium** in Copenhagen and **La Géode** in Paris, it uses two Christie CP2000 2K projectors and active shutter glasses (required because dome screens don't support polarized projection). The public response has been largely positive, and Christensen expects increased attendance for the current partial year and into next year. In response to a question, she said that the system is not DCI compliant, and admitted that this has caused problems in booking some films.

Ed Lantz returned to explain the fulldome system used by digital planetariums, which he described as "large-scale, real-time, interactive group immersive environments." Most systems project an image that is 4K by 4K, twice the size of a 4K digital cinema image, and eight times larger than a 2K or HD image. Some planetariums have moved up to 8K by 8K, which he called "IMAX on steroids." Fifteen vendors provide hardware and an equal number offer programming. More than 15 million visitors a year visit the world's 3,000 planetariums, and 466 of these are fulldome, just over the current world total of giant-screen theaters of 449. A handful are stereo 3D.

Cosmonova's Jessica Christensen

The systems are capable of "flying" through real scientific data, such as star

*(see **GSCA** on page 10)*

Larry O'Reilly of Imax Corporation

*(from **GSCA** on page 9)*

maps, in real time, as well as playing pre-recorded shows. They are also capable of displaying real-time live-action images.

Lantz briefly spoke about **Immersive Media, Entertainment, Research, Science and Arts**, a trade organization he recently founded to bring together the community of content providers for fulldomes and other immersive media. As we reported previously, he is working with John Jacobsen's DIGGS project (*see articles by Jacobsen and Judy Rubin in the September issue of LFX*).

MacGillivray Freeman Films' Mike Lutz asked Lantz, "What is immersive?" Calling it "the buzz word of this decade," Lantz said cognitive studies have shown that a field of view of 140° (horizontal) by 50° (vertical) "engages the peripheral vision and activates the root brain, [and] your sense of vestibular balance." IMERSA is using that definition as a starting point.

Jeri Panek of **Evans & Sutherland** said that the company's systems, including the new Digistar 4, can use any of three different projectors: E&S's own laser projector with a 5Kx4K grating light valve (GLV) chip, the Sony SXRD 4K projector, or the JVC 4K system, each of which requires two projectors to fill the dome. She said that although much of the imagery projected with these systems is computer generated, when people want to show live action, the best option is to shoot 15/70 film. "It has the resolution and it has the look that we would like to have on the dome."

E&S is working on a new patent-pending method of transforming a 15/70 image for dome projection without the distortion that usually accompanies such attempts. The company has used the process to convert ***Africa: The Serengeti*** from the **Houston Museum of Natural Science** as well as a short version of ***Fly Me to the Moon*** from nWave Pictures, and can make it available to other customers. E&S is also working on a system to display real-time and pre-recorded material in 3D.

Imax's **Larry O'Reilly** spoke next about the IMAX digital projection system. His comments have been incorporated into the article on page 11.

Awards Gala

At the awards dinner, which was held in the middle of the conference this time, instead of at the end as in previous years, filmmakers, distributors, theaters, projectionists, and others were recognized for their accomplishments in advancing the industry.

Imax Corporation presented the Best Booth Award to the **National Geographic IMAX Theatre** at the **Royal British Columbia Museum** in Victoria, BC, Canada. It also inducted ***Into The Deep*** into the IMAX Hall of Fame.

The GSCA gave its Big Shoe Award for "members who exemplify the qualities of a volunteer" to **Tina Ratterman** and **Andy Wood**, both of **Giant Screen Films**.

The marketing awards went to the **Museum of Science** in Boston for its launch of ***The Alps***, and to MacGillivray Freeman Films for ***Grand Canyon Adventure***. The Best Theater Launch award went to the **Myrtle Beach IMAX Theatre** in Myrtle Beach, SC.

Producer Lisa Truitt and director Sean Phillips accepting the Best Film award for Sea Monsters.

The winners of the GSCA Film Awards, which are voted on by the GSCA's member organizations, were:

Special Achievement in Film

For their work on the opening title sequence in *Grand Canyon Adventure: River at Risk*, Tim Sassoon, Sassoon Film Design and Alan Markowitz, Visceral Image Productions.

Big Idea

Sea Monsters: A Prehistoric Adventure, National Geographic

Best Film for Learning

Sea Monsters: A Prehistoric Adventure, National Geographic

Best Original Score

Wild Ocean, Giant Screen Films

Best Sound Design

Wild Ocean, Giant Screen Films

Best Cinematography

Grand Canyon Adventure: River at Risk, MacGillivray Freeman Films

Best Film Produced Non-exclusively for the Giant Screen

U2 3D, National Geographic

Best Film Produced Exclusively for Giant Screen Theaters

Sea Monsters: A Prehistoric Adventure, National Geographic

National Geographic's distribution team (l to r): Mark Katz, Jennifer Lee, Antonietta Monteleone, Derek Threinen, Nikki Lowry. Sea Monsters *won three awards.*

Coverage of the GSCA conference will continue in next month's issue of LF Examiner.

The IMAX Digital Projection System

In an identically titled article in the October 2007 issue of *LF Examiner*, we recounted the history of **Imax Corporation**'s development of a digital projection system, starting with its abortive acquisition of **Digital Projection International**, through the first official presentation about the system at the **Giant Screen Cinema Association** conference in Vancouver, BC, that fall.

At this year's conference, representatives from Imax provided new information about the system in several sessions. In "Giant Screen Digital: Contradiction in Terms or the New Paradigm?" Imax's executive VP of theater development, **Larry O'Reilly**, explained that a number of factors had led the company to develop its digital projector: the high cost of 15/70 prints, the "dramatically increased competition from alternative sources of entertainment and education," and other 3D formats "blurring the lines." Although the company invested "a ton of money" in digital technology in the late 1990s, at the time "the technology really wasn't there to deliver an IMAX Experience on a consistent basis. But it's here today."

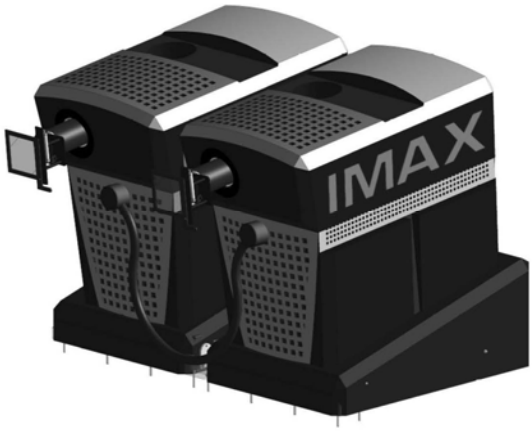
The first digital IMAX theaters opened in June and August; 40–50 will be running by the end of the year, and 90–100 will be in place next summer. The conversion of some existing film-based theaters with screens under 70 feet wide will begin in the third quarter of 2009. (Although O'Reilly didn't specify, these are almost certainly MPX screens that have a digital conversion provision in their contracts.)

"Distributors don't mind spending the money on a 15/70 print in most giant, GT theaters. But where the business model falls short is in smaller seat-count theaters or theaters that are located in smaller markets. Digital will overcome this business issue."

Imax has invested tens of millions of dollars on the joint venture deals that are expanding the network of theaters, and is also spending on R&D to improve the experiences. O'Reilly said that the company is continuing to work on a system for larger theaters, as well as other enhancements, such as the capability of transmitting projecting live events in 2D and 3D "in IMAX quality." Imax has developed a subtitling system for 3D that places subtitles "where the images are, resulting in a much more comfortable guest experience."

He repeated statements he and other executives had made about the positive reactions the system had gotten from test audiences and industry insiders: 48% of the audience at the test theater in Toronto said it was better than their most recent IMAX experience, and 98% said it was an IMAX experience.

According to O'Reilly, "IMAX theater design takes great pains to maximize the relationship between the seating deck and the screen, to put the audience into the movie. We dramatically increase the field of view, allowing the filmmaker a much bigger stage to move the sets and the characters, resulting in a much more intimate form of 3D, relative to other systems."



An early image of the IMAX digital projection system. Production models differ slightly.

Existing IMAX theaters with film projectors may be given a price break on converting to digital, depending on the age of their systems — newer theaters will get a better break. O'Reilly also said that some theaters may want to install a digital IMAX projector in addition to their film system.

O'Reilly later described advanced features of the system that simplify operation for multiplex operators. The system includes a digital camera that allows the image enhancer to automatically maintain precise alignment between the projectors, correct uneven light output, and even compensate for bad pixels. The audio system is self-tuning, checking every cone in every speaker in the house, automatically balancing them and alerting the theater staff if a component needs to be repaired.

Secrets revealed

In last year's article, we speculated about some aspects of the system that **Brian Bonnick**, Imax's executive vice president of technology, declined to discuss in detail at the time.

Our informed guesses were confirmed by Bonnick at a demonstration of the system that Imax hosted at the **AMC Empire 25** multiplex on 42nd Street in Manhattan on the last day of this year's GSCA conference. Featuring two **Christie** CP2000XB projectors with custom lenses, a custom **Doremi** server, and a proprietary "IMAX image enhancer," the system uses a technique Bonnick called "superimposition" (a.k.a. super-resolution). Information in a 4K digital file is split into two parts, each of which is sent to one of the projectors. The images from the projectors overlap with an offset of about half a pixel, so that the two different parts of the image are interleaved, somewhat like the alternating fields of an analog video frame, and provide up to twice the resolution of a single 2K projector. (This is not the same as a 4K image, since image size increases as the square of horizontal resolution: a 4K image has four times as much information as a 2K image.) Theoretically, super-resolution images with two 2K projectors could approach 2.9K; Bonnick reported that the resolution of the IMAX digital system is "somewhere above 2K, somewhere less than double that of 2K."

*(see **DIGITAL** on page 12)*

Imax Corporation

*(from **DIGITAL** on page 11)*

Bonnick also explained that when showing 3D, one projector provides the image for each eye, unlike conventional digital systems, which create two different views with one projector by switching rapidly between the left and right images.

The other aspect of the system on which we speculated last year was confirmed by Imax co-CEO **Richard Gelfond** (*see article on page 1*): it contains proprietary features that preclude a third-party producer from creating a Digital Cinema Package (DCP) that can take advantage of the system's enhanced resolution. Bonnick said that, technically speaking, the system was DCI-compliant, i.e., it could show a standard resolution DCP without image enhancements. Presumably, however, exhibitors are contractually prohibited from showing any content not provided by Imax Corp.

Gelfond said films that are shot on 15/70 or 8/70 film and have a running time under one hour will qualify for conversion to the IMAX digital format at a "minimal" cost. But as several industry observers pointed out, this makes Imax Corporation the gatekeeper for all IMAX digital theaters, and the company will almost certainly use that control to favor DMR movies. Independent films such as **National Geographic**'s 90-minute, digitally captured concert film, ***U2 3D***, could not be shown without Imax approval, even if theater operators wanted to book it.

Gelfond defended the proprietary nature of the system, saying that conventional theaters are "providing a commodity viewing experience; some are better, some are worse." But, he added "the IMAX brand stands for something. It stands for a quality experience and an immersive experience. And if it was just pure open access, then people could take the disc of *Chainsaw Massacre* which wasn't up-res'ed and plug it into an IMAX projector. I don't think that anybody thinks...that would be a good thing for the brand. There need to be some rules."

The demonstration

More than 100 conferees attended the demonstration, where they saw 2D trailers and clips from ***Batman Begins***, ***300***, ***The Alps***, ***Kung Fu Panda***, and ***Rolling Stones at the Max***. Three-D footage included the animated short, ***Falling In Love Again***, and scenes from ***Harry Potter and the Order of the Phoenix***, ***Space Station***, and other titles. The IMAX screen in the Empire 25 is 28x58 feet (8.5x17.7 meters), a 2.08 aspect ratio. According to **David Keighley** of Imax subsidiary **DKP/70MM Inc.**, the brightness of the image is 21–22 foot-Lamberts, significantly brighter than the 16 fL specified for standard 35mm projection, and its contrast ratio is 2,700:1.

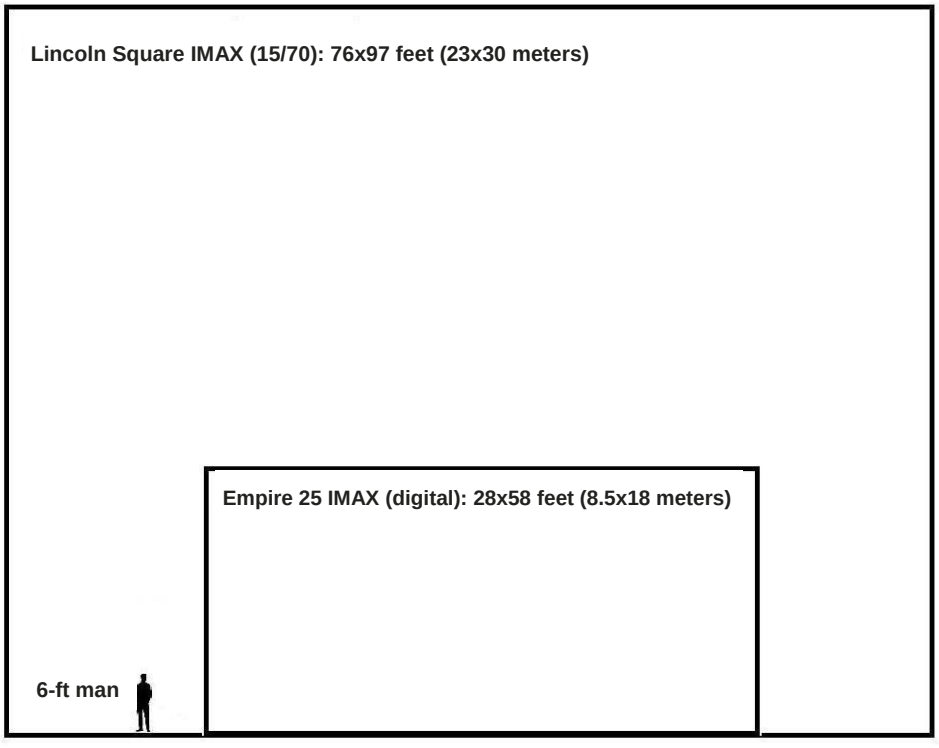
Many participants who spoke with *LF Examiner* agreed with **Richard Morrison** of Melbourne, Australia, who said, "I thought it looked very good, easily the best digital (and digital 3D) presentation I've seen so far." Others were less impressed. Filmmaker **Stephen Van Vuuren** said "It was not dramatically or even significantly better than the 2K Christie systems recently installed in my local, somewhat crappy multiplex." **Tim Sassoon** of **Sassoon Film Design** said, "My impression was that a large part of the improved image quality over standard digital was the increased brightness and contrast due to two projectors."

Even those who were impressed with the picture quality questioned the company's claim of immersiveness from the relatively small screens in conventional auditoriums that are longer than they are wide. Most purpose-built IMAX GT and SR theaters are roughly square: the distance from the screen to the last row of seats equals the width of the screen. In most multiplex theaters, the depth of the theater is 1.5 times screen width or more.

In the front half of the Empire IMAX theater (and in four other IMAX digital theaters that *LF Examiner* has visited) a "screen door" pattern — dark space between the pixels — overlaid the entire image and was especially noticeable in bright areas. Asked about it afterwards, Keighley said, "In any digital format, when you have very bright things you start to see 'screen door.' We believe our system hides it significantly, but it doesn't hide it completely."

This artifact was considered by many to be the most significant flaw in the system, although others said they were not bothered by it. Viewers sitting farther back in the auditorium were less likely to notice it, and even some sitting in the first few rows claimed not to have found it distracting.

(For additional reactions of your friends and



A graphic representation of the relative sizes of two New York IMAX screens.

Gelfond: IMAX is not "Giant Screen"

*(from **GELFOND** on page 1)*

Entertainment and **Regal Entertainment Group** had initially asked for a separate digital brand, but the company had talked them out of the idea.

After the conference, giant-screen industry insiders expressed their dissatisfaction with the decision. **Mark Bretherton**, CEO of Australia's **LG IMAX Theatre Sydney**, told *LF Examiner* that Imax could have characterized the digital system as "IMAX quality in a new setting. Tell consumers that, meet their expectations, and they will be happy. Tell them they will have an IMAX experience and then offer them something below their expectations and they will feel cheated."

Another long-time theater manager who asked not to be identified challenged the idea that the IMAX experience can be divorced from giant screens. "If the size of the screen and the resolution of the image are taken out of the equation, that leaves stadium seating, six-channel surround sound, and the occasional 3D. By these criteria, **Real D** and **Dolby** are delivering the IMAX Experience."

Ed Lantz, an expert on digital planetariums who spoke at the conference, said, "With regard to Imax's marketing strategy, they have seemingly ignored the concerns of their existing theater client base and [independent] producers by not clearly differentiating the new digital systems from true 15/70...theaters, which have far greater resolution than the new digital systems. This disregard for existing stakeholders who essentially built the IMAX brand over the last decades is a major PR blunder in my opinion, with extensive moral, if not financial, repercussions."

Gelfond also confirmed what *LFX* had previously speculated: that the IMAX digital system is proprietary, and that any producer who wants to distribute films to those theaters will have to go through Imax Corporation for special processing and, presumably, permission. (This is in contrast to conventional digital cinema projectors, which use open, non-proprietary standards.) Gelfond said that the company had decided to allow productions "captured on either 15/70 or 8/70 [film] and...less than an hour" in length to obtain that processing at "minimal" cost.

Fred Ashman, producer of ***Proud American***, a 105-minute film shot in 15/70 and 35mm, told *LFX*, "Imax is assuming full vertical market control of the digital screens, and will unilaterally decide what movies get converted, played, when, what the costs will be. This is very disturbing news for filmmakers and theaters."

(*For more on the IMAX digital system, see*

Imax co-CEO Richard Gelfond.

Industry Reactions to Gelfond and IMAX Digital

Before this issue went to press, we asked subscribers for their reactions to Gelfond's remarks at the GSCA conference, and for their impressions of the IMAX digital demonstration. Below are some of the responses we received. We have edited in some cases for space, but have not altered the tone or emphasis of any of the writers.

Responses to Gelfond's comments

I think that Mr. Gelfond is making a grave error by defining IMAX as primarily anything less than a giant-screen experience. The average movie viewer may not be able to (or care to) evaluate the optical characteristics of a projected image and the playback quality of a theater sound system, but almost everyone can easily evaluate the size of a projection screen. The large size of the projection screen, along with the short, boxy shape of IMAX theaters as they have historically been built, are the most important reasons that patrons say to themselves, "This theater is different than others I've been to."

A person visiting a digital IMAX theater in a multiplex will find little to differentiate his viewing experience from that obtainable in a conventional theater. The resolution of the image at a digital IMAX theater does not equal or exceed that of a 15/70 film-based IMAX theater, and the long, narrow shape of the theater most likely won't place him close enough to the smallish screen to permit his experience to be, as Mr. Gelfond refers to it, "the most immersive experience on the planet."

Those people who already know what IMAX is and can be will indeed probably continue to seek out the giant-screen venues they have been accustomed to patronizing. But what will become of first-time viewers whose only experience with IMAX is watching a not-so-sharp digital image on a smallish screen at the end of a long, narrow theater? To them, what they just saw *is* IMAX in its entirety. Will they be impressed enough to pay an extra charge for IMAX tickets next time? Time will tell us the answer to that question.

Dean Fick
Putnam Museum
Davenport, IA

When Rich Gelfond was referring to the BMW brand, he stated that there's the BMW 7 type and the BMW 3 type, mentioning that both lines are the same

*(see **REACTIONS** on page 14)*

*(from **REACTIONS** on page 13)*
brand, well known for its high quality. Well, maybe the brand is the same, but surely not the product. And BMW does know very well why they introduced two different product lines...

Christian Scheidegger
President, Euromax
Swiss Museum of Transport and Communication
Lucerne, Switzerland

Detach[ing] the "giant screen" uniqueness and "think big" tagline from the IMAX brand are significantly undesirable changes for museum-based theaters. In light of the duration and scale of the co-investment in the IMAX brand image by this education-minded theater community over almost four decades, we think that the lack of advance consultation and discussion around these matters by Imax Corporation is indeed unfortunate. We understand the dynamics of the private sector but we respectfully think that our promotional history of the IMAX brand warranted an approach to us as true partners. At a minimum now, we think that Imax Corporation should be sharing with this community the results of definitive, and ideally independent, analysis of why its marketing changes do not in fact threaten the very sustainability of our theaters.

Museum-based theaters may accordingly call into question whether the IMAX brand to a theater is its most important selling and marketing point. Perhaps its size, shape or its context are the real distinguishing factors and should take the valuable space we now reserve for the word "IMAX."

The urgent request for top-level dialogue with Imax Corporation by GSCA's chair and vice chair, Toby Mensforth and Doug King, strongly deserves to be accommodated.

Emlyn Koster
Wayne LaBar
Cherie Larson Rivers
Liberty Science Center
Jersey City, NJ

Where Imax wants to go and where consumers see them now are not the same place. Now they are the "giant-screen theater company" that their own 2006 consumer research said nine out of ten respondents "correctly" identified them as. They haven't told consumers that has changed; in fact Gelfond's talk was the nearest thing they've made to a formal announcement to the existing industry!

So it's all about meeting consumer expectations. His BMW analogy was flawed. BMW markets and brands each series differently. They don't say driving a 3 series is the same as a 7 series; what they do say is regardless of which series you drive you can expect the best performance and quality in its class.

The digital IMAX we saw in NYC is not the IMAX experience I know and if I'd paid good money expecting it, I would have been disappointed. Tell me I'm going to see premium digital cinema on the biggest screen in the multiplex and I'll be getting exactly what I paid for. This is not just semantics.

The existing theaters need to differentiate themselves on two counts. Firstly IMAX is coming into competition with them and therefore they need to work harder to keep their existing market share. Secondly they still have the point of difference they've always had: the biggest, most immersive film experience in town, and there's not a single reason why they shouldn't continue to shout that loud and proud. In a competitive market you strive to sell your point of difference and ours remains what it has always been; we just need to make sure consumers know it. And that, as Rich should know, is just good business.

Mark Bretherton
LG IMAX Theatre Sydney
Sydney, Australia

Given the current state of digital technologies, over the long term it will be tough to differentiate the IMAX brand in the eyes of consumers when the majority of IMAX screens are not "big/huge/giant." All it takes is for Sony to market theaters with its 4K [projector] (and 8k from Sony is coming) as "better than IMAX."

Stephen Van Vuuren
SV2 Studios
Greensboro, NC

I see IMAX digital 3D as the cure, not the problem. You can create a really great immersive 3D experience in a good stadium seating multiplex theater and I think it is far better for the LF industry that Imax Corporation sets the standard.

The majority of institutional LF theater exhibitors I talked to fear the smaller Imax digital theaters will dilute the brand and hurt their business. I believe the rollout of thousands of digital 3D screens worldwide represents a far greater danger for the LF industry in the years ahead. Until recently we had the 3D turf to ourselves. This is no longer the case; 3D cinema is now commonplace. This is the real challenge.

It is crucial to quickly establish the fact that the IMAX brand of 3D immersive cinema is really different and to demonstrate that only our superior 3D experience has any long term viability. In this new competitive environment, Imax Corporation has to boost the brand. A stronger brand will benefit everyone involved. Time is of essence and I don't think institutional venues have the resources to tackle the commercial digital 3D challenge on their own.

Once it has been established that IMAX 3D is a superior 3D experience, the size of the screen will no longer be an issue. The differentiation between the commercial IMAX digital 3D theaters and the "genuine" large-format venues will be determined by the theater programming.

Ben Stassen
nWave Pictures
Brussels, Belgium

First, the conflict isn't between film and digital, but between large and small screens. Second, one can't help be struck by Imax's willingness to use brand extensions within the trade, but not to the public. The perception is that Imax is willing to drain the traditional IMAX theater's brand equity to boost the fortunes of the smaller theaters.

Tim Sassoon
Sassoon Film Design
Santa Monica, CA

From a theater operator point of view, it seems the only people Imax are communi-

*(from **GSCA** on page 14)*

cating with are those big exhibitors who are signing up to buy their digital systems. It's these exhibitors that now seem to be calling the shots. Imax Corp. never even had the decency to advise the existing IMAX theaters in Australia of the joint venture with Hoyts that would see new digital cinemas open up in our markets, markets that we have spent more than a decade establishing. This poor business communication is exacerbated by the fact that Imax Corp. are contractually obliged to advise us of negotiations with other exhibitors. Despite pointing this out to several Imax Corp. employees, no one has ever officially responded.

From talking to other exhibitors [at the conference], it's clear no one is impressed by Imax's communication protocol: "Let's pretend digital IMAX is no different, and let's not tell anyone, make sure our current operators don't tell anyone, and no one will notice..."

Richard Morrison
IMAX Theatre Melbourne
Melbourne, Australia

It is their brand to destroy.

Maybe it is time for a group...to set some quality guidelines for the 15/70, 8/70, and large-screen digital industry.

Steven J. Thorburn
Thorburn Associates
Castro Valley, CA

Now we are told that "IMAX" no longer means "giant screen"? My goodness, it's like Ferrari announcing that "we don't think of Ferrari as a fast car."

I hope Imax reconsiders its decision.

Seth Jarvis
Clark Planetarium
Salt Lake City, UT

My [museum] director, upon hearing about R. Gelfond's comments, wanted to start advertising the theater as "Long Island's only TRUE IMAX THEATER." I convinced him that this was too strong and Imax would legitimately object to this. We settled on "Long Island's only GIANT SCREEN IMAX DOME THEATER."

Gary Monti
Cradle of Aviation Museum
Garden City, NY

Comments on the IMAX digital system

It was one of the best digital cinema presentations I've seen. A bright, super steady image, high contrast. I'm not sure it would beat the Sony 4K d-cinema experience; that would be an interesting shoot-out.

For me, it didn't live up to the promise of the IMAX brand. It wasn't that the screen was less than 60 feet wide: I buy that "immersion" can be attained with a great picture on screens this size. The problem is that this AMC theater was a retrofit and the screen didn't extend beyond many viewers' peripheral vision. Past about row 8 or 10 (where the back wall would be if IMAX geometry was built into the auditorium design), I have a hard believing audiences would see that as any better than what is offered by a conventional cinema's premium stadium-seating experience.

An industry veteran
who asked to remain anonymous

It's 10% better than current digital projection as used by Regal in 2K digital locations, because it's 10–15% brighter and 5% more contrasty. It is not any sharper.

Compared to conventional 35mm, it's both better (steadier, grainless, although some screen-door effect), and worse (not as bright, not as sharp, not as colorful, blacks not as solid), so I rate it 10% to 15% worse than 35mm film projection.

Compared to giant-screen 15/70, its nowhere close. It's *not* immersive, *not* sharp, and does not give you that critical IMAX theater sales-hook of "putting you there!" or "the next best thing to being there!" Therefore, it's light-years away from meeting expectations.

Compared to 5/70, it's 50% less impressive; compared to Showscan, it's 80% less impressive. Since these two systems failed years ago and had similar screen ratios to IMAX digital, it's doubtful that IMAX digital will amaze enough patrons to achieve adequate positive word-of-mouth to result in a steady stream of customers — except for perhaps the DMR hybrid releases of Hollywood films.

Another industry veteran
who asked to remain anonymous

Technically, IMAX's new digital theater is on target, given the current limitations of digital technology. Brightness exceeded my expectations, contrast was good, image compression artifacts were not visible, and the reasonably large screen was filled with a resolution that is comparable to 35mm film extended over a wider field-of-view. The "screen door" effect was distracting — my one criticism — but that should not be visible to those sitting in the "sweet spot" or beyond. When shifting gears into digital, some image degradation is inevitable given the current state of the art. Imax is getting their foot in the door with a system that is acceptable. It will only get better over time, hopefully eventually replacing the lost resolution that is available in the 70mm frame.

Ed Lantz
Visual Bandwidth, Inc.
Chadds Ford, PA

I thought it looked very good, easily the best digital (and digital 3D) presentation I've seen so far. We sat in the front third of the theater though, so not sure how "immersive" the IMAX Experience would feel sitting at the back. The screen was 1/4 of the size of ours in Melbourne, however.

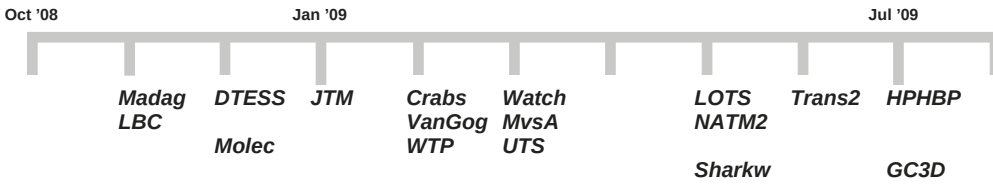
Richard Morrison

I thought it looked pretty good in the first half of the house, but I worry about quality of experience in the back half. My impression was that a large part of the improved image quality over standard digital was the increased brightness and contrast due to two projectors.

Tim Sassoon

I was somewhat underwhelmed. For a 2K digital projection system, it was good but not spectacular, most obviously on brightness and color accuracy. The quality of 3D image was also very good. But it was not dramatically or even significantly better than the 2K Christie systems recently installed in my local, somewhat crappy multiplex. Screen size was good for digital, but only apparent if you see them side by side. Slightly lower resolution than 4K systems from Sony.

Stephen Van Vuuren



* New listing.
Underlined titles are 3D
Updated information is printed in **bold.**
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Madagasgar: Escape 2 Africa, The IMAX Experience
DreamWorks Animation; distributor: Paramount Pictures; directors: Eric Darnell, Tom McGrath; producers: Mirielle Soria, Mark Swift; score: Hans Zimmer. Cast: Voices of Ben Stiller, David Schwimmer, Chris Rock. Release: Nov. 7.
–Film will be converted to 15/70 with the IMAX DMR process.

The Light Before Christmas
Evergreen Holiday Classics, Tandem Motion Picture Studios; distributor: Richard James, Cinema Group; director: Nathan Smith; producers: Clifford A. Miles, Sabrina Strickland Martinez; DP: Nathan Smith; script: Bryan Allen; score: Lisle Moore; executive producer: Michael R. Todd. Cast: Voices of Ken Sansom, Brock Holman, R. Chase O'Neil, Christopher Robin Miller. Release: November.
–Stop-motion animated film, captured with a digital still camera. Filmed out to 15/70 at 4K resolution.
–Film is complete.

The Day the Earth Stood Still: The IMAX Experience*
A remake of the 1951 classic sci-fi film about an alien visitor and his giant robot who visit Earth.
Twentieth Century Fox; distributor: Twentieth Century Fox; director: Scott Derrickson; producers: Paul Harris Boardman, Gregory Goodman, Erwin Stoff; script: David Scarpa; score: Tyler Bates. Cast: Keanu Reeves, Jennifer Connolly, Kathy Bates, John Cleese. Release: Dec. 12.
–Film will be converted to 15/70 with the IMAX DMR process.

Molecules to the Max: A Molecularium Adventure (wt)
Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producer: Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla; executive producer: Richard Siegel. Release: Late 2008, early 2009.
–Animation is complete.
–Post production has begun.

Journey to Mecca: In the Footsteps of Ibn Battuta
Cosmic Pictures/SK Films; distributor: SK Films; director: Bruce Neibaur; producers: Dominic Cunningham-Reid, Taran Davies, Jonathan Barker; executive producer: Jake Eberts. Release: January 2009.
–Principal photography is complete.
–October: Record narration with Sir Ben Kingsley.
–November: Completion of post-production.
–World premiere will be held in December.

Red Crabs 3D: Australia's Christmas Island
Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrianne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: February 2009.
–4K conform is nearly complete.
–Special effects and animation nearly complete.
–Starting on the sound editing and music.
–December: Digital 3D ready.
–January: Film out.

Van Gogh: Brush with Genius (wt)
Camera Lucida, Les Productions De La Géode; distributor: MacGillivray Freeman Films; directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuys-Vernet; DP: Vincent Mathias, Laurent Chalet; script: Peter Knapp, François Bertrand; score: Armand Amar; executive producer: François Bertrand. Release: February 2009.
–The film is complete.

We The People
Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Narrator: Kenny Rogers. Release: February 2009.
–A digital rough cut was shown at the GSCA conference last month.
–Editing continues.

Watchmen: The IMAX Experience
Warner Bros. Pictures; distributor: Warner Bros.; director: Zack Snyder; producers: Lawrence Gordon, Lloyd Levin, Deborah Snyder; DP: Larry Fong; script: David Hayter, Alex Tse; score: Tyler Bates; executive producers: Herb Gains, Thomas Tull. Cast: Billy Crudup, Carla Gugino, Stephen McHattie, Jeffrey Dean Morgan. Release: March 6, 2009.
–Film will be converted to 15/70 with the IMAX DMR process.

Monsters vs. Aliens: An IMAX 3D Experience
DreamWorks Animation; distributor: DreamWorks; directors: Rob Letterman, Conrad Vernon; producer: Lisa Stewart; score: Henry Jackman. Cast: Voices of Seth Rogen, Reese Witherspoon, Kiefer Sutherland, Hugh Laurie, Stephen Colbert. 3D. Release: March 27, 2009.
–Film will be converted to 15/70 with the IMAX DMR process.

Under the Sea 3D
Imax Corporation; distributor: Imax; director, DP: Howard Hall; producer: Toni Myers; producer for Howard Hall Productions: Michele Hall; executive producer: Graeme Ferguson. 3D. Release: March 2009.
–July-August: Filmed on the Great Barrier Reef.
–October: Filming in Indonesia and completion of principal photography.

Legends of the Sky 3D
Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: May 2009.
–Awaiting the first flight of the Boeing 787 Dreamliner, expected late this year or early next year.
–Editing has begun.

Night at the Museum 2: Battle of the Smithsonian
Twentieth Century Fox; distributor: Fox; director: Shawn Levy; producers: Michael Barnathan, Chris Columbus, Shawn Levy, Mark Radcliffe; DP: John Schwartzman; script: Ben Garant, Simon Kinberg, Thomas Lennon; score: Alan Silvestri; executive producers: Thomas M. Hammel, Josh McLaglen. Cast: Ben Stiller, Amy Adams, Owen Wilson, Dick Van Dyke. Release: May 22, 2009.
–Film will be converted to 15/70 with the IMAX DMR process.

Sharkwater 3D (wt)
Sharkwater Productions, RPG Productions; distributor: tba; director: Rob Stewart; producers: Rob Stewart, Rick Gordon; DPs: Rob Stewart, David Hanna; script: tba; score: Jeff Rona; executive producers: Sandra Campbell, Alexandra Stewart, Brian Stewart. 3D. Release: Spring/summer 2009.
–A 40-minute version of the 2006 documentary, filmed on HD video, is being digitally converted to 3D.

Transformers: Revenge of the Fallen
DreamWorks Pictures; distributor: Dreamworks; director: Michael Bay; producers: Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura; DP: Ben Seresin; script: Ehren Kruger; score: Steve Jablonsky; executive producer: Steven Spielberg. Cast: Shia LaBeouf, Megan Fox, Rainn Wilson, John Turturro. Release: June 26, 2009.
–Film will be converted to 15/70 with the IMAX DMR process.

Grand Canyon 3D
Destination Cinema; distributor: National Geographic Ventures Distribution; director, writer: Kieth Merrill; producers: Douglas Memmott, Kieth Merrill; DP: Reed Smoot; score: Bill Conti; executive producer: Richard James. Release: mid-2009.
–The 1984 film is being digitally converted to 3D.

Harry Potter and the Half-Blood Prince: The IMAX Experience
Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas

Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: July 16, 2009.
–Film will be converted to 15/70 with the IMAX DMR process.

Quantum Quest
Jupiter 9 Productions, Digimax Studios; distributor: Jupiter 9; director: Harry Kloor; producers: Harry Kloor, Rayna Napali. 3D. Cast: Neil Armstrong, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: Sept. 2009.

Sea Rex
N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: October 2009.
–Animation has begun for a short version that will be released in early 2009.

Ultimate Wave (wt)
Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser. Cast: Kelly Slater. 3D. Release: October 2009
–August: Filmed in Tahiti.

The Magic Tale (wt)
Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: December 2009.
–July: Finished principal photography in Spain.
–Nine months of CGI and animation work have begun.

Blue Beard (wt)
United Multimedia Projects Studio; director: Sergey Olifrinenko; producers: Sergey Karpov, Rauf Anamalibekov; script: Sergey Sokolyuk; DPs: Valentin Sveshnikov, Sergey Rozhkov; 3D supervisor: Alexander Melkumov; score: Alexander Kopeikin. 3D. 90 min. Release: December 2009.

Rocky Mountain Express (wt)
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia. Release: December 2009.
–July: Filmed period steam engine in British Columbia and the Canadian Rockies.
–Filming will continue in the fall.

Around the World in 50 Years
nWave Pictures; distributor: tbd; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. Release: Late 2009, early 2010.
–Production/animation started in Brussels in 2007.
–The film is scheduled to be completed in late summer 2009.

Arabia 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: February 2010.
–Principal photography is complete.

Outside In
SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: late 2010.
–Testing 8K mastering.

To the Arctic 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: February 2011.

Return to Everest 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: February 2012.
–Two-thirds of photography is complete.

Tandem Studios animator Andy Bailey adjusts a character to shoot the next frame of The Light Before Christmas.

Tandem Motion Picture Studios.

GSCA 2008 Films in Production

Animalopolis 3D

Graphic Films
Release Date: September 2008
(2D) Late 2008 (3D)
Format: 2D/3D
Length: 31 min.

Singing lions, bears that waltz, sea lions turning somersaults. Otters pray, flamingos squawk, a calf who'd rather dance than walk. Children will want to watch it again and again. *Animalopolis*–a giant-screen matinee film for a truly brand new audience. You'll like it, too. With 12 hilarious segments, each featuring a different animal, *Animalopolis* will stimulate children's imaginations and curiosity about the creatures they're seeing.

Arabia 3D (wt)

MacGillivray Freeman Films
Release Date: June 2009
Format: 2D/3D
Length: 40 min.

Arabia mystifies us, shimmering like a desert mirage. Follow the quest of a film student to photograph the real Arabia. Explore the ancient tombs of a lost city. Dive the Red Sea. Experience the largest, most visually amazing gathering of people on Earth. Open your eyes to unexpected Arabia.

Around The World In 50 Years 3D

nWave Pictures
Release Date: September 2009
Format: 3D
Length: 85 min.

Around the World in 50 Years 3D tells the life story of a sea turtle from birth in 1959 to maturity in 2009. This computer-generated, animated tale is a coming-of-age movie about growing up and friendship. Spending 50 years in the oceans puts us in an unusual vantage point to witness some of the major changes that the ever-growing human presence is having on our planet.

Eagle Eye: The IMAX Experience

Paramount Pictures
Release Date: September 2008
Format: 2D

Eagle Eye is a race-against-time thriller starring Shia LaBeouf, Michelle Monaghan, Rosario Dawson, Anthony Mackie, and Billy Bob Thornton. Jerry Shaw (LaBeouf) and Rachel Holloman (Monaghan) are two strangers thrown together by a mysterious phone call from a woman they have never met. Threatening their lives and family, she pushes Jerry and Rachel into a series of increasingly dangerous situations, using the technology of everyday life to track and control their every move. As the situation escalates, these two ordinary people become the country's most wanted fugitives, who must work together to discover what is really happening, and more importantly, why.

Grand Canyon 3-D

Destination Cinema Inc.
National Geographic
Release Date: 2nd quarter 2009
Format: 3D
Length: 35 min.

Grand Canyon 3-D: The Hidden Secrets: Grossing over $250 million, this classic film is celebrating its 25th anniversary with a new enhanced 3D conversion of the original film. Audiences will fall in love all over again with the majestic beauty of one of the world's most extraordinary natural wonders.

Journey To Mecca: In The Footsteps Of Ibn Battuta (wt)

Cosmic Pictures/SK Films
Release Date: January 2009
Format: 2D

Journey to Mecca is the story of the greatest traveler in history, Ibn Battuta, and his epic journey in 1326 to perform the Hajj, one of the most spectacular gatherings of people on Earth, which we witness as it was experienced in the 14th century and by millions today.

Legends Of The Sky 3D

K2 Communications
Release Date: March 2009
Format: 2D/3D
Length: 42 min.

Fly in the cockpit of some of aviation history's most amazing aircraft. See how the design challenges, financial risks, and many lessons learned from a century of aviation trial and error have brought us to the dawn of a new era of revolutionary aircraft: Boeing's 787 Dreamliner and the Airbus 380.

Madagascar: Escape 2 Africa: The Imax Experience

DreamWorks Animation
Release Date: Nov. 7, 2008
Format: 2D

This witty sequel to the much-loved original film continues the New York Zoo animals' adventure stranded on the island of Madagascar, where Alex the lion discovers his family, but communication is difficult and things have changed since his time in the Central Park Zoo.

The Magic Tale 3D (wt)

Orbita Max
Release Date: December 2009
Format: 2D/3D
Length: 45 min.

Jana starts a fantastic journey to Africa searching for a friend. She meets other children, animals, and plants and finds out that the meaning of life resides in beauty and true love for others. A spiritual journey for adults and a magical one for kids.

Molecules To The Max (wt)

Renssalaer Polytechnic Institute and Nanotoon Productions
Release Date:Winter 2008-2009
Format: 2D

This animated film adventure brings audiences into amazingly small places and fascinates them with incredibly big ideas. Blast through space on the Molecularium ship with Oxy and friends. Explore inside places you have never been: snowflakes, pennies, chewing gum, and a human cell. Tested high as a delight for families, teachers and kids. Entertaining and educational – to the MAX.

Monsters vs. Aliens: An IMAX 3D Experience

Dreamworks Animation
Release Date: March 27, 2009
Format: 2D/3D

Susan Murphy was just a normal girl from California until a meteorite from outer space collided with her, transforming her into a giant monster. When aliens invade, she and a group of eccentric misfits are the world's last hope for victory and survival.

Outside In

SV2 Studios
Release Date: October 2010
Format: 2D

Outside In is a giant-screen visual symphony that aims to artistically bridge science and spirituality as it journeys from the big bang to the Cassini-Huygens Mission to Saturn. Created entirely from still photographs animated to create full motion imagery, the films melds visual poetry, narrative, and documentary forms.

Quantum Quest

Jupiter 9 Productions and Digimax Animation Studio
Release Date: September 2009
Format: 2D/3D
Length: 45 min.

Quantum Quest is a CGI, 3D, science, science fiction film initiated and sponsored by Cassini-Huygens NASA mission. It combines live footage from seven ongoing space missions with a fantastic atomic journey. Cast includes Neil Armstrong, Samuel Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander, and many more.

Red Crabs 3D: Australia's Christmas Island

Mark Simpfendorfer Productions
Release Date: January 2009
Format: 2D/3D
Length: 40 min.

Deep in the Indian Ocean is the tropical oasis of Christmas Island. The monsoon clouds signal the beginning of the wet season, and millions of red crabs march off to the ocean to breed. However, the red crab numbers have dropped from hundreds of millions to around thirty million in just over a hundred years of settlement. Join the red crabs on their epic journey not just to breed but for the survival of their species.

Return To Everest 3D (wt)

MacGillivray Freeman Films
Release Date: February 2011
Format: 2D/3D
Length: 40 min.

An international team of doctors and scientists embarks on a three-month expedition conducting a series of medical experiments on the world's tallest mountain. *Return to Everest* also reunites climbers Jamling Norgay and Araceli Segarra as they help the Nepalese Sherpa people and note what has changed since their successful 1996 climb.

Sharkwater 3D (wt)

Sharkwater Productions/RPG Productions
Release Date: March 2009
Format: 2D/3D

Sharkwater explores this beautiful, misunderstood, and now endangered predator. Rob Stewart's heartfelt journey to understand why people are killing sharks takes him to the most shark-rich waters on Earth, and into the dangerous world of shark poaching. A 40-minute version of the multi-award-winning film, made specially for the giant screen.

Slit Scan 3D

Graphic Films
Release Date: December 2008
Format: 3D
Length: 1 min.

A spectacular, fully immersive, one-minute *Slit Scan* ride through time and space, culminating with a customized theater logo credit. Already leased by over 50 theaters in 2D, and now available in 3D.

To The Arctic (wt)

MacGillivray Freeman Films
Release Date: February 2010
Format: 2D/3D
Length: 40 min.

In the midst of calving glaciers and sub-zero water temperatures, scientists study under-ice reefs, prehistoric sharks, and Beluga whales. Topside, polar bears, caribou, and local Inuit villagers struggle with the dramatic changes on their land and showcase how what's happening there has global implications important to us all.

Under the Sea 3D

Warner Bros.
Release Date: March 2009
Format: 2D/3D

Under the Sea 3D will capture the very strange and unusual sea creatures inhabiting some of the most isolated and exotic locations on Earth. These amazing sequences will be used to support an important underlying environmental theme.

Watchmen: The IMAX Experience

Warner Bros. Pictures
Release Date: March 2009
Format: 2D

A complex, multi-layered mystery adventure, *Watchmen* is set in an alternate 1985 America in which costumed superheroes are part of the fabric of everyday society and the "Doomsday Clock," which charts the USA's tension with the Soviet Union, is permanently set at five minutes to midnight. When one of his former colleagues is murdered, the washed-up but no less determined masked vigilante Rorschach sets out to uncover a plot to kill and discredit all past and present superheroes.

We The People

Inland Sea Productions
Release Date: February 2009
Format: 2D
Length: 40 min.

This 15/70 film explores American democracy through the ideals and tenets of the Declaration of Independence, the Constitution, and the Bill of Rights. It includes dramatic reenactments, state-of-the-cinema-art CGI elements, Kenny Rogers's narration, and a score by American composers, plus a concise history of America as guided by these founding documents.

GSCA 2008 Films in Development

Beauty and the Beast (wt)
Principal Large Format, SK Films Inc.
Release Date: Spring 2011
Format: 2D/3D

The great white, possessing extraordinary senses and lethal power, is the ocean's ultimate predator. The whale shark, the world's largest fish, feeds only on tiny life forms but grows to the size of a whale. *Beauty and the Beast* tells the story of these amazing animals and explores the intricate web of life that connects them.

Cool Planet (wt)
The Stephen Low Company
Release Date: February 2011
Format: 2D

For most, the debate about global warming is over. Focusing on solutions in association with Stanford University's Woods Institute for the Environment, *Cool Planet* uses the magic of IMAX to showcase innovative strategies and leading-edge science that will inspire and inform audiences of all ages. Diverse ecosystems worldwide serve as a backdrop in this timely film that delivers a crucially important message about solutions to a global problem.

Dolphins 3D (wt)
Liquid Pictures
Release Date: TBD
Format: 2D/3D

Dive into a global adventure and the unseen realm of the dolphin. Audiences will witness ancient mysteries unravel as they travel into prehistoric time, explore advanced marine mammal research, cheer a dramatic dolphin rescue, and experience the most astonishing dolphin behaviors ever captured in 3D.

Flight of the Butterflies (wt)
Principal Large Format and SK Films Inc.
Release Date: Spring 2010
Format: 2D/3D

Flight of the Butterflies is the story of one of the most amazing animal migrations on earth — that of the monarch butterfly. This epic natural history saga is interwoven with the scientific detective story of the discovery of the monarch's over-wintering sites in the remote mountains of Central Mexico.

Harry Potter and the Half-Blood Prince: The IMAX Experience
Warner Bros. Pictures
Release Date: July 16, 2009
Format: 2D

Harry, Hermione, and Ron are up to mischief again as they start their sixth year at Hogwarts. Harry falls into possession of a potions book, full of scribbles and margin notes from the ancient Half-Blood Prince, which gives him powerful and dangerous tips for potions and spells.

Heart of Africa 3D (wt)
MacGillivray Freeman Films
Release Date: Spring 2012
Format: 2D/3D

Heart of Africa 3D is being produced in association with GoodWorks International with the support of Ambassador Andrew Young. The film will showcase the striking stories coming from the significant cultural and environmental changes on the continent. Featuring the beautiful, seductive, and glorious culture, music and people of Africa.

Hubble 3D (wt)
Warner Bros. and IMAX Corporation
Release Date: 2010
Format: 2D/3D

Experience the gripping and emotional roller-coaster of a story, full of hope, crushing disappointment, dazzling ingenuity, bravery, and triumph in *Hubble 3D* — the seventh awe-inspiring film from the award-winning IMAX Space Team, vividly captured in IMAX 3D.

Humpback Whales 3D (wt)
MacGillivray Freeman Films
Release Date: Spring 2011
Format: 2D/3D

Humpback Whales 3D will be an immersive, intimate portrait of these enigmatic animals. Incredibly curious, humpbacks have established a bond with man, their remarkable stewards and greatest threat. This highly tested topic is moving quickly from development to production in beautiful 15/70 after years of research and fundraising.

The Ice Age (wt)
Giant Screen Films
Release Date: Winter 2010
Format: 2D/3D

Follow modern scientists and paleontologists in their efforts to uncover the mysteries of the *Ice Age*, exploring the climactic forces that shape our past, present, and future as well as unearthing prehistoric animals that once roamed the planet. The film will absorb audiences in a fascinating interplay of science and history, and take them to stunning and remote locations around the world.

Iceland (wt)
Day's End Pictures, Inc.
Release Date: April 2010
Format: 2D/3D

Iceland, land of fire and ice, has geography like no other place on earth. Join us on an adventure as we explore the extreme and majestic landscapes of this isolated island in search of the "hidden people," a legend that has shaped the Icelandic culture since the time of the Vikings.

Journey To The Ends Of The Earth (wt)
Science North
Release Date: September 2010
Format: 2D/3D

Journey to the Ends of the Earth leads audiences on an exploration of the world's polar regions, home to polar bears, penguins, and a host of other unique wildlife. The film also features the intense scientific effort undertaken during the International Polar Year to understand the changes that are taking place as a result of climate change, and the impact those changes will have at both ends of the earth, as well as around the world.

Native America 3D (wt)
MacGillivray Freeman Films
Release Date: Summer 2012
Format: 2D/3D

Native America 3D will capture the resiliency of Native American communities, tribal sovereignty, and the bright future of the tribes. From the heartfelt teachings of respect for all living things, to rich cultural traditions, history, and heroes, we will share this story of visual poetry of color, art and nature.

Night at the Museum: Battle of the Smithsonian: The IMAX Experience
20th Century Fox
Release Date: May 2009
Format: 2D

Ben Stiller returns as Larry Daley, the unfortunate night watchman who continues to encounter living and breathing museum exhibits, ranging from the plane Amelia Earhart flew on her nonstop solo flight across the Atlantic and Al Capone's rap sheet and mug shot to Dorothy's ruby red slippers and Archie Bunker's lounge chair.

Rescue (wt)
The Stephen Low Company
Release Date: March 2010
Format: 2D/3D

When disaster strikes, a global force of modern-day heroes responds to deliver relief on a massive scale, worthy of the giant screen. In a high-tech ballet of humanity, technology, and science, the race to save lives is on, as this real life drama unfolds.

Sea Turtles 3D (wt)
3D Entertainment, McKinney Underwater Productions, Inc.
Release Date: February 2010
Format: 2D/3D

Sea Turtles 3D will take audiences across tropical oceans in discovery of one of Earth's most beloved and ancient creatures. From hatching through maturity, follow the life cycle of these endangered air-breathing marine reptiles and experience the aquatic world through their eyes in vibrant 3D.

Transformers: Revenge of the Fallen: The IMAX Experience
Paramount Pictures
Release Date: June 2009
Format: 2D

The battle for Earth has ended, but the battle for the universe has just begun. After returning to Cybertron, Starscream assumes command of the Decepticons, and Megatron's body is stolen and revived. Now Megatron is back seeking revenge, and with Starscream and more Decepticon reinforcements on the way, the Autobots may have more to deal with then meets the eye.

Ultimate Wave 3D (wt)
The Stephen Low Company
Release Date: October 2009
Format: 2D/3D

Ultimate Wave will immerse giant screen audiences in the story of an ocean wave, and the lives it impacts and transforms. A wave can carry or sink a ship, sweep a surfer to victory or to crushing defeat, generate electricity for millions, or devastate a coastal city. From astounding 3D surfing action featuring eight-time world champion Kelly Slater, to the chaos of ocean storms, Ultimate Wave takes us on a global quest to understand and experience one of this planet's most intriguing and dramatic phenomena.

*(from **BIZ** on page 5)*

gambling company Aristocrat Technologies. Before that, he was head of sales (EMEA) for United International Pictures, overseeing film distribution and sales for **Paramount**, **Universal**, and **DreamWorks** films.

The company says that Stanford's focus will be on selling the IMAX digital projection system.

Nat Geo hires Lowry

National Geographic Cinema Ventures has named **Nikki Lowry** to be director of film marketing and outreach, replacing **Derek Threinen**, who left the company a few months ago (*see The Biz, LF Examiner, September 2008*). Lowry will "manage all marketing efforts for NGCV's giant-screen, 3D, and specialty films, and will also support National Geographic Enterainment's feature film releases," according to a release. She reports to **Mark Katz**, NGCV president of distribution, and is based at Nat Geo's Washington, DC, headquarters.

Lowry was most recently the senior marketing manager for the *National Geographic Explorer* magazine, a classroom publication of National Geographic School Publishing. Before joining Nat Geo, she was film commissioner for Park City, UT, and director of marketing for the Sundance Film Festival and the Miami International Film Festival.

Daniel White has a child

On Aug. 8, **Daniel White** of **Big Films Inc.**, and his wife Regina became the proud parents of a daughter, Sophia Alexandra. All are doing well.

*(from **EDITORIAL** on page 3)*
shorter, 1.9-aspect-ratio screens, not the tall 1.44 screens of classic IMAX theaters. And let's face it, the biggest aspect of the "wow" factor is height. It doesn't take a rocket scientist to see that even a very wide screen is not nearly as impressive as a one that towers six or eight stories high.

The screen door effect

Using two high-powered digital projectors, the IMAX digital system projects an image that is bright, with good contrast and slightly better resolution than other digital projectors. But every IMAX digital theater I've been in has also had a noticeable "screen door effect," that is, a visible dark grid pattern separating the pixels. It is particularly noticeable in lighter image areas, and is less visible the farther you are from the screen. But even with my 53-year-old eyes, I was able to see it from the front half of most of the five theaters I've been in. If you move back to eliminate the pattern, your field of view becomes narrower, and hence no different than an ordinary movie theater.

At the New York demonstration, I was seated in the fourth row next to a long-time IMAX theater manager. I had not said anything to him about my perceptions of the IMAX digital theaters I had already seen. But the moment the first image came up on the screen — it was the MPAA rating card for the first trailer — I heard a gasp as he noticed the screen door pattern that made the card's white-on-green text look "jaggy." He later confirmed being stunned at how obvious and distracting the pattern was.

Although many people I spoke with after the demo shared this reaction, to my surprise not everyone found the pattern as noticeable or distracting as I had. Some didn't see it, others did, but didn't mind it as much.

But for me it is clearly the biggest reason to say, "This is *not* IMAX." I grant that the image is bright and contrasty, and has good color. And it only took hearing a shuttle launch in ***Space Station 3D*** to know that the new sound system is fully up to IMAX standards. I might even be willing to compromise on the aspect ratio.

But IMAX — *real* IMAX — presents reality. Not reality as seen through a screen door.

And even though it beats conventional 2K for brightness and contrast, IMAX digital is not, in my opinion, better than Sony's 4K SXRD system. At **ShoWest** in Las Vegas last spring, I saw *21* in 4K on a screen that was at least 60 feet wide, maybe bigger. I intentionally took a seat less than one screen-height from the screen, right next to **David** and **Patricia Keighley**, as it happened. I found the Sony's image to be bright, contrasty, and sharp, and as good or better than film would have been at that size. And most importantly, I couldn't see any pixels or patterns.

I don't believe that any company whose business plan is based on deceiving its customers can succeed for very long.

Conclusions

Let me make one thing clear: I am not opposed to digital projection in principle, or to the IMAX digital system in particular. I think the change to digital projection in the giant-screen world is inevitable. And I fully admit that the IMAX digital system is superior, in certain respects, to some other digital systems.

But I object when anyone claims that two patently different things are the same. Where I come from, that's known as "lying." And call me naïve, but I don't believe that any company whose business plan is based on deceiving its customers can succeed with that strategy for very long.

Imax Corporation, whose very name means "image maximum," has spent four decades persuading the public that that name is synonymous with "big," with giant screens, with an experience that is completely unlike that of conventional multiplex cinema.

If, for perfectly understandable business reasons, Imax now has to move into those smaller screens, let it distinguish this new product from the other screens in that theater, as a "premium multiplex experience," as Sydney's **Mark Bretherton** has suggested.

But expecting the ticket-buying public to believe that that experience is identical to one on a screen three or four times larger is insulting. People who have been to a true giant-screen theater will realize they have been misled, and will be disappointed, if not angry. Those who haven't will wonder what the big deal about IMAX is, and will assume that any real giant-screen theater they come across in the future has nothing better to offer and perhaps never will have the *real* IMAX Experience.

By not distinguishing between two different products, Imax has degraded its brand with *all* customers. And far from protecting the film-based theaters from second-class status, it has lowered the public's perception of all IMAX theaters. This has even led some theaters in the institutional segment to consider dropping the IMAX brand from their marketing and perhaps even their signage. When your oldest customers want to disassociate themselves from your brand, something is wrong.

The tragic irony is that, forty years after Imax Corp. started trying to persuade Hollywood to shoot with IMAX cameras, the success of **Chris Nolan**'s ***The Dark Knight***, the first to do so, has finally encouraged several other directors to follow suit. Three or four coming films may incorporate 15/70 footage. And yet, by the time these movies open, the majority of IMAX theaters may be digital screens with 1.9 aspect ratios that make the dramatic transitions in resolution and image size all but invisible. What a waste!

The lesson from Coca Cola is clear: Although the "New Coke" incident was initially perceived as embarrassing to management, the company's reputation was ultimately enhanced by its prompt response to customer concerns. With two distinct products, "Coke Classic" and "New Coke," sales rocketed and the company regained the top market position it had lost to Pepsi years earlier. It has remained number one ever since.

*(from **SHORTS** on page 32)*

damage to its roof, and will require new carpet and seats, and possibly a new screen, although the evaluation of the damage has not been completed. Moody Gardens representative **Jerri Hamachek** told *LF Examiner* that it will take between one and three months to reopen the 400-seat theater.

Although some Moody staff members have not been able to report for work, and some may have left Galveston permanently, Hamachek recounted stories of heroic dedication by some 20 employees who remained on site during the storm to protect the animals and the facility. She says that progress is being made and that, compared to the devastation following the storm, the property now "looks good."

Digital Hollywood conference

The Digital Hollywood conference in Los Angeles, Oct. 27–30, will include a session on "The Arrival of 3D," moderated by *LF Examiner* columnist **Marty Shindler**. Subtitled "Digital 3D Platform for Feature Films and Television," the session's panelists include **Greg Foster** of **Imax Corporation**, **Vince Pace** of **Pace Digital**, **Steve Schklair** of **3ality Digital**, and others. For more information, visit www.digitalhollywood.com.

VIPs see *The Alps* in Philippines

On August 11, the presidents of Switzerland and the Philippines attended a special screening of **MacGillivray Freeman Films**' ***The Alps*** in Manila as part of a state visit of Swiss president **Pascal Couchepin** to the Philippines. Accompanying current president **Gloria Macapagal-Arroyo** was former Philippines president **Fidel Ramos**, the Swiss ambassador to the Philippines, and the first Filipino mountaineering team to climb Mount Everest. The event, held at the **San Miguel Coca-Cola IMAX Theatre** in Manila, was sponsored by **Holcim**, the Swiss construction company that sponsored the film.

The Alps *premiere in the Philippines (l to r): Swiss ambassador Peter Sutter; Holcim Philippines, Inc., COO Ian Thackwray; Swiss president Pascal Couchepin; Philippines president Gloria Macapagal-Arroyo; Swiss first lady Brigitte Couchepin; and Philippines first gentleman Mike Arroyo.*

Ary in federal prison

In April 2008, **Max Ary** reported to a minimum security federal prison in El Reno, OK, to begin serving a three-year term related to his handling of artifacts while he was director of the **Kansas Cosmosphere and Space Center** in Hutchinson, KS. As we reported previously (*see LF Examiner, September 2006, May 2006, and November 2005*) Ary was convicted in November 2005 on three counts each of mail fraud and interstate transportation of stolen property and two counts each of wire fraud, theft of government property, and money laundering. Earlier this year his appeal was denied.

Ary who founded the Cosmosphere in 1980 with a large collection of artifacts he had personally acquired from NASA, has stoutly maintained his innocence throughout the trial and appeal process. Although he admits making some mistakes, he says that the documents used to convict him were inaccurate and incomplete, and that ownership of many of the artifacts has never been established. He told the *Hutchinson News* in April, "This has been a travesty of justice. We're going to continue to fight this, even while I'm spending my time in prison camp."

If he qualifies for a good behavior credit, the sentence may be cut by 15%.

Worldwide LF Theater Inventory

As of Oct. 1, 2008

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		**11**
GOTO		21		1			**22**
IMAX	3	55	43	7	212	4	**324**
IWRK		19	6		17	1	**43**
KINO		1	3		3		**7**
MEGA	1	3	6	1	15		**26**
Other		7	9		3		**19**
Total	**4**	**109**	**68**	**9**	**257**	**5**	**452**

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
Asia/Pac	8/70	5		5	20	**30**
	10/70			2	19	**21**
	15/70	12	18	2	26	**58**
	Total	**17**	**18**	**9**	**65**	**109**
Europe	8/70	3	6	5	10	**24**
	15/70	7	20	5	12	**44**
	Total	**10**	**26**	**10**	**22**	**68**
Middle East	8/70		1			**1**
	10/70				1	**1**
	15/70		5		2	**7**
	Total		**6**		**3**	**9**
North America	D		17			**17**
	8/70	6	6	1	25	**38**
	15/70	27	83	3	89	**202**
	Total	**33**	**106**	**4**	**114**	**257**
South America	8/70				1	**1**
	15/70	1	2		1	**4**
	Total	**1**	**2**		**2**	**5**
World	D		17			**17**
	8/70	14	13	11	57	**95**
	10/70			2	20	**22**
	15/70	47	130	10	131	**318**
	Total	**61**	**160**	**23**	**208**	**452**

By 2D / 3D

	2D	3D	Total
Africa	3	1	**4**
Asia/Pac	75	34	**109**
Europe	33	35	**68**
ME	2	7	**9**
NA	106	151	**257**
SA	2	3	**5**
Total	**221**	**231**	**452**

Bookings: October 2008 by Film

671 bookings of 100 films in 309 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close
AEK	Beijing CFM	12/31/07	12/30/08
	Lucerne	9/1/08	3/1/09
	Townsville	6/28/08	6/27/09
AfricAdv	Apple Valley Imx	3/13/08	4/30/09
	Berlin CS	5/1/08	4/30/09
	Fort Lauderdale	1/18/08	12/31/08
	Lehi	**10/17/08**	**10/16/09**
	Melbourne MV	2/14/08	2/13/09
	Moscow	10/11/07	10/10/08
	Quebec	5/16/08	5/15/09
	Sydney WBS	2/20/08	2/13/09
	Winnipeg	**10/10/08**	**10/9/09**
AIA3D	Eilat Epic	3/1/07	3/1/09
AJ	Little Rock AEC	10/10/08	1/31/09
	Phoenix ASC	**9/5/08**	
Alamo	San Antonio 2D		
ALBT	Madrid	3/5/08	3/5/09
AlienAdv	Amneville	5/1/08	4/30/09
	Hastings	9/9/08	3/2/09
Alps	Albuquerque	9/6/08	3/15/09
	Chandigarh	10/1/08	9/30/09
	Edmonton TWS	10/5/07	10/3/08
	Guayaquil	8/1/08	1/31/09
	Hong Kong SM	8/1/08	7/30/09
	Madrid	9/15/08	9/14/09
	Orlando SC	11/15/07	11/14/08
	Paris Geo	5/1/08	4/30/09
	Pittsburgh CSC	6/6/08	6/30/09
	Reno Fleisch	1/18/08	3/1/09
	Saint Louis SC	3/12/08	3/1/09
	Salt Lake City CP	5/20/08	5/19/09
	San Jose Tech	2/1/08	2/1/09
	Seoul 63	7/1/08	10/1/08
	Tijuana	8/1/08	9/1/09
	Valencia Spn	10/14/07	10/14/08
	Victoria DCI	9/12/08	3/11/09
Amazon	Las Palmas	4/4/08	4/3/09
	Mobile	6/4/08	12/31/08
Animalop	Lubbock	9/26/08	9/25/09
	Shreveport	9/13/08	9/12/09
Antarc	**Cincinnati MC**	**9/10/08**	
	Richmond SMV	10/1/08	10/31/08
AR	San Jose Tech	9/20/08	
Bears	Lucerne	12/1/06	12/31/08
Beavers	Dongguan STM	12/1/07	12/1/08
	Richmond SMV	10/1/08	10/31/08
	Rochester MSC	4/14/07	
	Yellowstone	5/9/08	10/19/08
BP	Birmingham AL	9/6/08	3/31/09
	Chantilly	9/19/08	
Bugs	Al Khobar	10/8/07	10/13/08
	Edmonton Cpx	6/24/08	
	Fitchburg Ker	10/13/06	12/13/08
	Grand Rapids Cel	5/31/08	
	Melbourne MV	6/5/08	
	Moscow	**9/28/07**	
	Noblesville GQT	4/23/08	10/19/08
	Parker	8/2/08	
	Poznan CC	9/21/07	
	Raleigh	5/1/08	1/1/09
	Saint Augustine	**9/3/08**	**5/31/09**
	Sofia CC	9/21/07	
	Spokane	9/21/06	
	Tampa Cha	**8/8/08**	**9/1/09**
	Tijuana	10/30/06	
	Xalapa	**8/23/08**	**2/27/09**
CDS	**Fort Lauderdale**		**1/21/09**
	McMinnville	**3/21/07**	**3/31/09**
CRA	Cairo EMA	7/5/08	7/4/09
	Hartberg	6/2/08	6/1/09
	Laie	1/26/05	12/31/08
	Pittsburgh CSC	3/1/08	6/1/09
CV	Sydney WBS	4/1/08	3/31/09
Cyberwor	Budapest CC	4/17/08	4/30/09
D&W3D	**Apple Valley Imx**	**10/10/08**	**12/31/08**
	Atlantic City	3/5/08	12/31/08
	Austin	2/15/08	12/31/08
	Berlin CS	3/13/08	12/31/08
	Boston NEA	2/15/08	12/31/08
	Chattanooga	5/23/08	12/31/08
	Chicago Imx	**10/10/08**	**12/31/08**
	Dallas Cmk	3/5/08	12/31/08
	Indianapolis Imx	3/14/08	12/31/08
	Kansas City Sci	9/5/08	12/31/08
	Katowice CC	6/13/08	12/31/08
	Krakow CC	6/13/08	12/31/08
	Lodz CC	6/13/08	12/31/08
	Moscow	6/10/08	12/31/08
	Myrtle Beach DCI	3/14/08	12/31/08
	New Orleans	3/14/08	12/31/08
	Nuremberg	3/13/08	12/31/08
	Omaha Zoo	2/15/08	12/31/08
	Poznan CC	6/13/08	12/31/08
	Providence NA	4/18/08	12/31/08
	Rochester Cmk	**10/10/08**	**12/31/08**
	Sinsheim	3/13/08	12/31/08
	Sydney WBS	3/13/08	12/31/08
	Tempe Imx	4/25/08	12/31/08
	Tulsa Cmk	4/9/08	12/31/08
	Vancouver Imx	3/12/08	12/31/08
	Virginia Beach	2/20/08	12/31/08
	Warsaw CC	6/13/08	12/31/08
	West Nyack Imx	3/15/08	12/31/08
	Woodridge Cmk	**10/10/08**	**12/31/08**
DarkKnig	Birmingham UK	8/1/08	10/08
	Davenport	8/22/08	10/08
	Quebec	8/20/08	10/08
	Raleigh	**7/18/08**	**10/08**
	Sacramento Imx	8/28/08	10/08
	Spokane	8/13/08	10/08
	Tampa MOSI	**8/29/08**	**11/08**
	Winnipeg	**9/26/08**	
DinoAliv	**Barcelona**	**3/15/08**	**12/31/08**
	Cathedral City	9/4/08	12/31/08
	Charleston WV	7/5/08	12/31/08
	Charlotte	4/9/08	3/29/09
	Dearborn	4/4/07	3/31/09
	Denver MNS	9/23/08	3/31/09
	Fort Worth	8/8/08	2/8/09
	Galveston	6/6/07	5/25/09
	Glasgow	5/2/08	5/2/09
	Hague	**5/27/07**	**12/31/08**
	Hastings	1/3/08	1/30/09
	Jackson MS	**1/7/08**	**5/30/09**
	Kenner	11/1/07	11/1/08
	Kurashiki	**7/8/08**	**1/11/09**
	Lodz CC	**8/9/08**	**12/31/08**
	Louisville SC	6/6/08	1/5/09
	Madrid	**3/15/08**	**12/31/08**
	New York AMNH	5/18/07	5/1/09
	Portland OMSI	6/1/08	12/31/08
	Poznan CC	**8/9/08**	**12/31/08**
	Rochester MSC	9/15/08	3/31/09
	Seattle PSC 2	9/27/08	3/31/09
	Stockholm	5/08	5/09
	Taichung ST	**6/1/08**	**6/1/09**
	Tampa MOSI	6/13/08	10/1/08
	Valencia Spn	**9/15/08**	**2/15/09**
DinoGOP	Oulu	2/08	10/08
	Saint Augustine	**8/29/08**	
DIS	Garden City	1/1/08	12/22/08
	Hague	11/21/07	11/26/08
	Toulouse	2/5/07	1/4/09
DOL	Saint Paul	3/7/08	4/6/09
Dolphins	Detroit SC	1/5/07	6/30/09
	Louisville SC	5/24/08	5/23/09
DS3D	Ahmedabad	5/15/08	5/14/09
	Berlin CS	4/6/06	10/5/08
	Boston NEA	3/3/06	12/31/08
	Branson	4/25/07	12/31/08
	Copenhagen	11/24/06	11/23/08
	Duluth	5/25/07	12/31/08
	Fort Worth	6/1/08	5/31/09
	Garden City	1/16/08	12/22/08
	Kuwait City	10/13/07	10/12/08
	Lodz CC	2/15/08	2/14/09
	London BFI	9/3/06	12/31/08
	Malaga Yel	2/1/08	1/31/09
	Moscow	5/31/06	5/31/09
	Myrtle Beach DCI	5/9/08	12/31/08
	Nuremberg	11/15/07	11/14/09
	Pittsburgh CSC	2/1/07	12/31/08
	Poitiers Imax 3D	2/1/07	1/31/09
	Sinsheim	5/4/06	11/3/08
	Sydney WBS	5/25/06	5/24/09

Film	Theater	Open	Close
	Toronto OSC	1/25/08	1/17/09
	Valencia Spn	7/1/08	6/30/09
	Washington NMNH	9/26/08	
E3D	Poznan CC	10/11/05	12/08
EagleEye	**Alexandria AMC**	**9/26/08**	**11/08**
	Altamonte AMC	**9/26/08**	**11/08**
	Amsterdam PN	**9/26/08**	**11/08**
	Anaheim	**9/26/08**	**11/08**
	Apple Valley Imx	**9/26/08**	**11/08**
	Atlantic City	**9/26/08**	**11/08**
	Auckland Sky	**9/26/08**	**11/08**
	Aventura AMC	**9/26/08**	**11/08**
	Baltimore AMC	**9/26/08**	**11/08**
	Bangkok	**9/26/08**	**11/08**
	Batavia GQT	**9/26/08**	**11/08**
	Bensalem AMC	**9/26/08**	**11/08**
	Birmingham UK	**9/26/08**	**11/08**
	Boise Reg	**9/26/08**	**11/08**
	Bradford	**9/26/08**	**11/08**
	Buenos Aires NA	**9/26/08**	**11/08**
	Buford Reg	**9/26/08**	**11/08**
	Burbank AMC	**9/26/08**	**11/08**
	Calgary Cpx	**9/26/08**	**11/08**
	Cherry Hill AMC	**9/26/08**	**11/08**
	Chicago Imx	**9/26/08**	**11/08**
	Cincinnati NA	**9/26/08**	**11/08**
	Col Springs Cmk	**9/26/08**	**11/08**
	Colleyville	**9/26/08**	**11/08**
	Columbia AMC	**9/26/08**	**11/08**
	Columbus AMC	**9/26/08**	**11/08**
	Council Bluffs Ker	**9/26/08**	**11/08**
	Dallas Cmk	**9/26/08**	**11/08**
	Denver CC Reg	**9/26/08**	**11/08**
	Dublin Reg	**9/26/08**	**11/08**
	Edmonton Cpx	**9/26/08**	**11/08**
	Fitchburg Ker	**9/26/08**	**11/08**
	Fresno Reg	**9/26/08**	**11/08**
	Gloucester Cpx	**9/26/08**	**11/08**
	Goyangsi CGV	**9/26/08**	**11/08**
	Grand Blanc NCG	**9/26/08**	**11/08**
	Grand Rapids Cel	**9/26/08**	**11/08**
	Guayaquil	**9/26/08**	**11/08**
	Hamilton AMC	**9/26/08**	**11/08**
	Hong Kong BEA	**9/26/08**	**11/08**
	Hooksett Zya	**9/26/08**	**11/08**
	Houston Reg	**9/26/08**	**11/08**
	Indianapolis Ker	**9/26/08**	**11/08**
	Irvine Reg	**9/26/08**	**11/08**
	Jacksonville AMC	**9/26/08**	**11/08**
	Kansas City AMC	**9/26/08**	**11/08**
	King of Prussia Reg	**9/26/08**	**11/08**
	Knoxville Reg	**9/26/08**	**11/08**
	Lansing Cel	**9/26/08**	**11/08**
	Las Vegas Bre	**9/26/08**	**11/08**
	Las Vegas RR Reg	**9/26/08**	**11/08**
	Lincolnshire Reg	**9/26/08**	**11/08**
	Little Rock DT	**9/26/08**	**11/08**
	London BFI	**9/26/08**	**11/08**
	Los Angeles NA	**9/26/08**	**11/08**
	Los Angeles UC AMC	**9/26/08**	**11/08**
	Louisville NA	**10/1/08**	
	Manchester NA	**9/26/08**	**11/08**
	Manchester UCI	**9/26/08**	**11/08**
	Mesa DT	**9/26/08**	**11/08**
	Mississauga Cpx	**9/26/08**	**11/08**
	Montreal Cpx	**9/26/08**	**11/08**
	Nashville Reg	**9/26/08**	**11/08**
	Natick JF	**9/26/08**	**11/08**
	New Rochelle Reg	**9/26/08**	**11/08**
	New York Emp AMC	**9/26/08**	**11/08**
	New York LS AMC	**9/26/08**	**11/08**
	Noblesville GQT	**9/26/08**	**11/08**
	Olathe AMC	**9/26/08**	**11/08**
	Ontario Reg	**9/26/08**	**11/08**
	Orange Park AMC	**9/26/08**	**11/08**
	Orlando Reg	**9/26/08**	**11/08**
	Phoenix AMC	**9/26/08**	**11/08**
	Portage GQT	**9/26/08**	**11/08**
	Providence Imx	**9/26/08**	
	Providence NA	**9/26/08**	**11/08**
	Reading JF	**9/26/08**	**11/08**
	Reading RCT	**9/26/08**	**11/08**
	Richmond Cpx	**9/26/08**	**11/08**
	Saint Louis Weh	**9/26/08**	**11/08**
	San Antonio San	**9/26/08**	**11/08**
	San Diego Reg	**9/26/08**	**11/08**
	San Francisco AMC	**9/26/08**	**11/08**
	San Jose AMC	**9/26/08**	**11/08**
	Sandy	**9/26/08**	**11/08**
	Seoul IPM CGV	**9/26/08**	**11/08**
	Sterling Heights AMC	**9/26/08**	**11/08**
	Sugar Land AMC	**9/26/08**	**11/08**
	Taipei WVC	**9/26/08**	**11/08**
	Tampa AMC	**9/26/08**	**11/08**
	Tampa Cha	**9/26/08**	**11/08**
	Tarentum Cmk	**9/26/08**	**11/08**
	Tigard Reg	**9/26/08**	**11/08**
	Tomball San	**9/26/08**	**11/08**
	Toronto Cpx	**9/26/08**	**11/08**
	Tulsa Cmk	**9/26/08**	**11/08**
	West Nyack Imx	**9/26/08**	**11/08**
	West Palm Beach Muv	**9/26/08**	**11/08**
	White Plains NA	**9/26/08**	**11/08**
	Woodbridge AMC	**9/26/08**	**11/08**
	Woodbridge Cpx	**9/26/08**	**11/08**
	Woodridge Cmk	**9/26/08**	**11/08**
	Ypsilanti NA	**10/1/08**	
Everest	Al Khobar	10/1/08	9/30/09
	Madrid	7/1/08	12/31/09
	Richmond SMV	10/1/08	10/31/08
	Saint Augustine	3/14/08	1/31/09
FEOC	Toronto OP	10/1/05	12/31/08
FightPil	Chantilly	12/10/04	12/15/08
	Cleveland	**12/5/07**	**12/31/08**
	Corpus Christi	**2/3/05**	**5/21/09**
	Dayton	**12/3/04**	**5/21/09**
	Garden City	12/10/04	12/31/08
	McMinnville	3/21/07	3/14/09
	Washington NASM	3/11/05	12/08
FMTTM	**Altamonte AMC**	**9/24/08**	
	Aventura AMC	**9/12/08**	
	Baltimore MSC	9/26/08	11/08
	Birmingham AL	8/8/08	10/08
	Bogota PA	3/14/08	3/13/09
	Boise Reg	**9/12/08**	
	Bradford	**10/3/08**	**10/2/09**
	Cherry Hill AMC	**8/29/08**	
	Chicago Imx	8/15/08	10/08
	Columbus AMC	**8/29/08**	
	Columbus COSI	8/22/08	10/08
	Garden City	8/8/08	10/08
	Garza Garcia	**5/08**	
	Hamilton AMC	**8/29/08**	
	Hampton	8/22/08	10/08
	Hooksett Zya	**9/5/08**	
	Houston GP AMC	**9/24/08**	
	Houston MNS	8/21/08	10/08
	Huntsville	8/8/08	10/08
	Hutchinson	8/8/08	10/08
	Jacksonville AMC	**9/24/08**	
	Jersey City	10/1/08	12/08
	Kansas City AMC	**9/24/08**	
	Kansas City Sci	9/6/08	11/08
	Kuwait City	**10/1/08**	**9/30/09**
	Las Vegas Bre	**8/29/08**	
	London BFI	**10/3/08**	**10/2/09**
	London SM	**10/3/08**	**10/2/09**
	Lubbock	8/8/08	10/08
	Melbourne MV	**9/12/08**	**9/10/09**
	Mesa DT	8/15/08	10/08
	Mexico City Pap	**3/15/08**	**12/31/08**
	Mobile	8/8/08	10/08
	Montreal SC	**9/30/08**	**1/6/09**
	Noblesville GQT	8/15/08	10/08
	Orange Park AMC	**9/12/08**	
	Portage GQT	8/15/08	10/08
	Providence NA	8/15/08	10/08
	Reading RCT	**8/27/08**	
	Rochester Cmk	8/15/08	10/08
	Sacramento Imx	8/8/08	10/08
	Saint Petersburg Muv	8/15/08	10/08
	Salt Lake City CP	8/8/08	10/08
	Seattle PSC 2	8/22/08	10/08
	Sterling Heights AMC	**8/22/08**	
	Sugar Land AMC	**10/1/08**	
	Sydney WBS	**9/25/08**	**9/24/09**
	Tampa MOSI	8/8/08	10/08
	Tempe Imx	8/8/08	10/08
	Tijuana	**3/9/08**	**12/31/08**
	Tomball San	**8/15/08**	
	Vancouver Imx	**8/15/08**	**12/31/08**
	West Nyack Imx	8/15/08	10/08
	Woodbridge AMC	**8/29/08**	
FOK	Kuwait City	4/17/00	4/09
FON	Chantilly	3/6/08	
	Guayaquil	3/16/07	12/31/08
	Hartberg	6/1/07	4/09
	Hibbing	3/7/08	3/7/09
	Hong Kong SM	4/1/08	3/31/09
	Kolkata Aer	10/14/07	10/31/08
	Shijiazhuang	3/1/08	2/09
	Vulcania	1/1/06	12/31/08
Galapago	Guayaquil	11/16/06	11/15/08
GC	Grand Canyon DCI	11/1/99	12/08
GCA	Atlanta FMNH	3/26/08	3/09
	Atlantic City	10/1/08	6/30/09
	Austin	3/14/08	3/09
	Berlin CS	6/1/08	5/09
	Birmingham AL	5/24/08	5/09
	Boston MOS	3/21/08	3/09
	Boston NEA	6/22/08	6/09
	Branson	4/9/08	3/09

Film	Theater	Open	Close
	Chattanooga	4/9/08	3/09
	Chicago MSI	5/30/08	5/09
	Davenport	4/9/08	3/09
	Denver MNS	8/4/08	8/3/09
	Des Moines	3/14/08	3/09
	Detroit SC	4/19/08	12/31/08
	Duluth	4/24/08	3/09
	Durban	3/28/08	3/09
	Edmonton TWS	6/21/08	6/09
	Fort Lauderdale	3/28/08	3/09
	Galveston	4/9/08	3/09
	Gatineau	9/26/08	9/25/09
	Hague	4/21/08	4/09
	Hampton	4/9/08	3/09
	Harrisburg	3/22/08	3/09
	Houston MNS	5/23/08	5/09
	Hutchinson	5/7/08	4/09
	Lubbock	6/6/08	6/09
	Lucerne	6/27/08	6/09
	Milwaukee	3/21/08	3/09
	Montreal SC	4/23/08	4/09
	Myrtle Beach DCI	4/9/08	3/09
	Norwalk	10/10/08	10/09
	Oklahoma City	3/18/08	3/09
	Philadelphia	7/11/08	7/09
	Phoenix ASC	4/9/08	3/09
	Portland OMSI	3/21/08	3/09
	Raleigh	4/9/08	3/09
	Regina	3/14/08	3/09
	Sacramento Imx	4/9/08	3/09
	Saint Augustine	3/14/08	3/09
	San Diego NHM	3/14/08	3/09
	Seattle PSC 2	4/9/08	3/09
	Shreveport	6/14/08	6/09
	Singapore SC	5/1/08	4/09
	Sinsheim	6/1/08	5/09
	Sudbury	9/2/08	9/09
	Sydney WBS	6/19/08	1/31/09
	Taipei AM	9/28/08	9/27/09
	Tampa MOSI	5/2/08	5/09
	Tempe Imx	3/21/08	3/09
	Vancouver TWS	4/9/08	3/09
	Winnipeg	5/1/08	3/09
GP	Boston MOS	10/08	2/09
Greece	Charlotte	7/11/08	7/14/09
	Norwalk	6/15/07	12/14/08
	Phoenix ASC	**9/5/08**	
	Raleigh	2/1/08	10/1/08
	San Antonio 2D	12/15/07	12/15/08
HaunCast	**Austin**	**10/4/08**	
	Berlin CS	4/5/01	12/08
	Eilat Epic	4/4/04	12/31/08
	Krakow CC	10/1/07	12/31/08
	Madrid	6/12/02	12/08
	Montreal SC	**10/1/08**	**11/1/08**
	Moscow	1/1/04	12/08
	Niagara Can DCI	**9/10/08**	
	Nuremberg	5/28/03	12/31/08
	Pittsburgh CSC	**9/19/08**	**11/1/08**
	Saint Petersburg Kro	10/5/07	10/4/08
HC	Huntsville	8/22/07	12/31/08
HCBTD	San Simeon DCI	8/17/96	
HH	Richmond SMV	10/1/08	10/31/08
HOTB	Baton Rouge	3/1/08	2/28/09
	Hague	6/15/07	9/30/09
	Indianapolis Imx	10/5/07	10/4/08
	Lucerne	10/15/07	10/14/08
	Memphis Pink	8/12/08	5/25/09
	Myrtle Beach DCI	8/19/08	8/18/09
	Paris Geo	1/16/08	1/15/09
	Raleigh	9/12/07	10/4/08
	Toronto OSC	10/10/07	10/14/08
HumanBod	Edmonton TWS	6/13/08	10/31/08
	Harrisburg	5/15/08	10/31/08
	Hartberg	4/08	4/09
India	**Fort Lauderdale**	**9/5/08**	
IOTS	Menlyn	6/15/08	11/22/08
ITD	Kiev KT	4/1/08	3/31/09
	Nanjing YSTC	2/1/08	1/31/09
	Riccione	3/8/08	3/1/10
JIAC	Dallas MNS	10/20/08	3/6/09
	Erie	7/1/08	5/1/09
KFP	**Tallahassee**	**9/3/08**	
Kilimanj	**Tampa MOSI**	**9/26/08**	
L&C	Mesa DT	12/29/07	11/7/08
	Nanchang	5/1/08	
	Saint Louis Arch	1/2/08	1/5/09
	Yellowstone	6/15/02	12/08
LivingSe	Calgary TWS	3/14/08	3/14/09
	Cocoa	2/1/08	1/30/09
	Memphis Pink	8/12/08	5/25/09
LOLL	Loch Lomond	7/24/02	
MOE	Boston MOS	7/1/06	12/31/08
	Mesa DT	12/5/07	
	Penrith	3/20/08	3/20/09
	Toronto OP	1/1/07	12/31/08
MOF	Pensacola	11/8/96	
MOTGL	Cleveland	7/21/08	
	Detroit SC	7/31/08	6/09
	Erie	5/23/08	
	Milwaukee	6/13/08	6/23/09
	Saint Louis SC	9/18/08	
	Saint Paul	9/12/08	
	Sudbury	5/5/08	
	Toronto OSC	5/9/08	12/20/09
MOTN	Chandigarh	10/1/08	9/30/09
	Davenport	8/15/08	1/9/09
	Hampton	3/7/08	3/15/09
	Norwalk	7/1/08	6/30/09
	Seattle PSC 1	10/1/08	9/15/09
Mummie3D	Kuwait City	6/19/08	12/19/08
	London SM	3/21/08	3/21/09
	Los Angeles CSC	3/21/08	10/9/08
	San Antonio 3D	3/14/08	3/14/09
Mummies	Alamogordo	7/14/08	2/1/09
	Berlin CS	**10/21/08**	**2/15/09**
	Bogota Mal	9/1/08	9/1/09
	Charlotte	1/18/08	12/31/08
	Cleveland	7/12/08	12/12/08
	Columbus COSI	5/15/08	12/31/08
	Detroit SC	1/16/08	12/31/08
	Fort Worth	8/8/08	2/8/09
	Louisville SC	12/26/07	11/27/08
	Lubbock	**10/10/08**	**4/10/09**
	Menlyn	**5/15/08**	**11/27/08**
	Nuremberg	**8/8/08**	**12/31/08**
	Osaka Sun	**9/2/08**	**3/6/09**
	Pittsburgh CSC	8/29/08	8/29/09
	Portland OMSI	5/15/08	12/31/08
	Prague CC	**6/18/08**	**12/18/08**
	Sioux Falls	10/15/08	12/31/08
	Spokane	**10/15/08**	**12/31/08**
	Stockholm	5/08	5/09
	Tijuana	9/1/08	3/31/09
	Zion	6/1/08	12/31/08
MysticInd	Batavia GQT	6/14/08	12/31/08
	Fort Lauderdale	9/1/08	10/31/08
	Syracuse	9/20/08	4/30/09
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OnGuard	Singapore DC	2/13/99	
OO	Bristol	2/16/08	2/16/09
	San Diego NHM	3/31/01	12/08
	Shijiazhuang	2/1/08	2/1/10
	Syracuse	2/15/08	2/14/09
	Tijuana	10/18/01	12/31/08
OW3D	Eilat Epic	4/4/04	12/31/08
	Guadalajara Cpl	**9/12/08**	**12/31/08**
	Krakow CC	5/18/07	12/31/08
	Kuala Lumpur Di	8/30/07	12/31/08
	Moscow	10/9/04	12/31/08
	Nuremberg	7/29/04	12/31/08
	Prague CC	1/19/08	12/31/08
Ozarks	Branson	1/93	12/08
Pulse	Dallas MNS	5/24/08	10/19/08
	Jackson MS	**10/14/08**	**4/26/09**
	Pittsburgh CSC	3/7/08	11/7/08
Rheged	Penrith	7/1/00	
Roar	Des Moines	4/2/08	3/31/09
	Hartberg	1/1/08	12/31/08
Robots	**Des Moines**	**9/20/08**	
ROF	Alexandria BA	1/1/08	12/31/08
	Atlanta FMNH	**9/5/08**	
	Richmond SMV	10/1/08	10/31/08
	Syracuse	6/1/08	
RovMars	**Richmond SMV**	**7/08**	**10/26/08**
SAL	**Quebec**	**9/26/08**	
SC	Oklahoma City	4/4/08	11/6/08
SeaMonst	Apple Valley Imx	10/5/07	10/5/08
	Atlanta FMNH	10/10/07	10/5/08
	Austin	10/5/07	10/5/08
	Baltimore MSC	2/1/08	6/30/09
	Bangkok	3/15/08	3/15/09
	Batavia GQT	10/5/07	10/5/08
	Berlin CS	10/18/07	10/18/08
	Birmingham AL	10/10/07	10/5/08
	Boston NEA	10/5/07	10/5/08
	Calgary TWS	12/15/07	12/31/08
	Charlotte	10/17/07	10/5/08
	Chattanooga	10/10/07	10/5/08
	Chicago Imx	10/5/07	10/5/08
	Col Springs Cmk	10/24/07	10/5/08
	Dallas Cmk	10/10/07	10/5/08
	Davenport	5/16/08	11/30/08
	Dearborn	10/10/07	10/5/08
	Evansville Sho	10/10/07	10/5/08
	Fitchburg Ker	10/5/07	
	Fort Lauderdale	10/5/07	10/5/08

Film	Theater	Open	Close
	Galveston	10/10/07	10/5/08
	Hastings	3/3/08	5/31/09
	Houston MNS	10/10/07	10/5/08
	Hutchinson	10/10/07	10/5/08
	Indianapolis Ker	10/5/07	10/5/08
	Jersey City	7/1/08	6/30/09
	Kansas City Sci	10/5/07	10/5/08
	Las Vegas Lux	10/31/07	12/31/08
	Lodz CC	10/5/07	
	London SM	10/26/07	10/20/09
	Los Angeles CSC	10/5/07	10/5/08
	Manchester UCI	10/19/07	10/20/08
	Matsusaka	9/5/08	12/31/08
	McMinnville	10/10/07	10/5/08
	Memphis Pink	10/5/07	
	Mesa DT	10/10/07	10/5/08
	Mexico City Pap	5/13/08	1/12/09
	Mobile	10/10/07	10/5/08
	Monterey CA	1/1/08	12/31/08
	Montreal SC	10/3/07	10/5/08
	Moscow	10/5/07	
	Myrtle Beach DCI	4/9/08	2/1/09
	Natick JF	10/5/07	10/5/08
	New Orleans	10/10/07	10/5/08
	Norwalk	1/11/08	10/9/08
	Nuremberg	12/1/07	12/1/08
	Osaka Sci	6/1/08	5/30/09
	Parker	5/1/08	10/31/08
	Philadelphia	10/10/07	12/31/08
	Phoenix ASC	10/17/07	10/5/08
	Pittsburgh CSC	10/10/07	10/5/08
	Portage GQT	10/10/07	10/5/08
	Portland OMSI	10/5/07	10/5/08
	Poznan CC	10/5/07	
	Quebec	6/15/08	5/30/09
	Raleigh	10/10/07	10/5/08
	Reading JF	10/5/07	10/5/08
	Saint Louis SC	10/10/07	10/5/08
	Salt Lake City CP	10/10/07	10/5/08
	San Jose Tech	4/4/08	3/31/09
	Seattle PSC 2	10/5/07	10/5/08
	Spokane	10/5/07	10/5/08
	Stockholm	5/16/08	5/16/09
	Taichung ST	1/1/08	12/31/08
	Tempe Imx	10/5/07	10/5/08
	Tulsa Cmk	10/12/07	10/5/08
	Virginia Beach	10/10/07	10/5/08
	Warsaw CC	1/1/08	10/5/08
	Washington NMNH	10/5/07	10/5/08
	Winnipeg	10/10/07	10/5/08
	Woodridge Cmk	10/5/07	
SFTGS	Sioux Falls	5/24/08	10/3/08
Sharks3D	Barakaldo Yel	2/1/08	12/31/08
	Barcelona	1/17/07	12/31/08
	Boston NEA	3/24/05	12/31/08
	Galveston	5/31/08	12/31/08
	Lodz CC	9/9/07	12/31/08
	London SM	10/27/07	
	Madrid	9/10/06	12/31/08
	Nuremberg	3/24/05	12/31/08
	Regina	7/1/08	12/31/08
	Sofia CC	2/1/08	12/31/08
	Virginia Beach	6/1/08	12/31/08
SM3	West Palm Beach Muv	9/14/07	9/22
SOLOE	Nanjing YSTC	2/1/08	1/31/09
SpaceSta	Bradford	10/3/06	12/31/08
	Hyderabad	4/11/08	10/11/08
	Kiev KT	4/1/08	3/31/09
	Quebec	10/12/07	10/11/08
	Toulouse	5/10/05	1/09
SU	**Dayton**	**9/30/08**	**9/30/09**
	Leon Exp	**9/13/08**	**10/19/08**
SupeSpee	Thessaloniki	11/1/07	11/1/08
ToFly	Warner Robins	7/92	
	Washington NASM	7/1/76	
TR	Guayaquil	3/08	12/08
Trex	Ahmedabad	11/1/07	10/31/08
	Harbin	12/15/07	12/14/08
	Moscow	1/08	11/08
	Saint Petersburg NA	4/25/07	10/24/08
TRF	Calgary TWS	6/1/08	5/31/09
U23D	**Mexicali**	**9/12/08**	
VOTDS	Killeen	8/1/08	2/1/09
	San Antonio 2D	1/1/08	
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
Whales	Albany GA	2/22/08	2/22/09
WildOcea	Atlanta FMNH	7/19/08	1/19/09
	Austin	9/27/08	3/27/09
	Boston MOS	8/1/08	1/31/09
	Boston NEA	**10/14/08**	**6/30/09**
	Durban	**6/5/08**	**12/5/08**
	Galveston	5/23/08	5/23/09
	Gatineau	6/27/08	12/31/08
	Jakarta	5/31/08	12/31/08
	Kansas City Sci	3/7/08	12/31/08
	Lehi	6/6/08	6/30/09
	Leon Exp	6/1/08	12/31/08
	Melbourne MV	6/19/08	12/31/08
	Montreal SC	9/10/08	4/30/09
	Norwalk	3/7/08	10/9/08
	Omaha Zoo	3/21/08	3/21/09
	Philadelphia	5/21/08	12/31/08
	Pittsburgh CSC	6/13/08	6/13/09
	Portland OMSI	9/26/08	4/30/09
	Raleigh	7/4/08	1/31/09
	Saint Augustine	9/10/08	3/31/09
	Singapore SC	9/1/08	2/28/09
	Sydney WBS	8/14/08	3/31/09
	Vancouver Imx	**10/12/08**	**3/30/09**
WOC	**Poitiers Imax 3D**	**2/1/08**	**2/28/09**
Wolves	Yellowstone	4/4/07	12/3/08
WS3D	Amneville	6/1/08	5/31/09
	Birmingham UK	7/2/05	12/31/08
	Copenhagen	5/1/07	12/31/08
	Katowice CC	9/1/07	12/08
	London BFI	5/20/05	12/31/08
	Sofia CC	5/1/06	12/31/08
	Warsaw CC	9/1/07	12/08
WTW	Edmonton TWS	6/13/08	10/13/08
	Guayaquil	2/1/08	2/1/09
	Kagoshima	10/1/08	12/31/08
	Killeen	5/2/08	11/2/08
	Regina	2/8/08	2/09
ZionCany	Zion	5/24/94	

October 2008 by Theater

Theater	Film	Open	Close
Ahmedabad	DS3D	5/15/08	5/14/09
	Trex	11/1/07	10/31/08
Al Khobar	Bugs	10/8/07	10/13/08
	Everest	10/1/08	9/30/09
Alamogordo	Mummies	7/14/08	2/1/09
Albany GA	Whales	2/22/08	2/22/09
Albuquerque	Alps	9/6/08	3/15/09
Alexandria AMC	**EagleEye**	**9/26/08**	**11/08**
Alexandria BA	ROF	1/1/08	12/31/08
Altamonte AMC	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**9/24/08**	
Amneville	AlienAdv	5/1/08	4/30/09
	WS3D	6/1/08	5/31/09
Amsterdam PN	**EagleEye**	**9/26/08**	**11/08**
Anaheim	**EagleEye**	**9/26/08**	**11/08**
Apple Valley Imx	AfricAdv	3/13/08	4/30/09
	D&W3D	**10/10/08**	**12/31/08**
	EagleEye	**9/26/08**	**11/08**
	SeaMonst	10/5/07	10/5/08
Atlanta FMNH	GCA	3/26/08	3/09
	ROF	**9/5/08**	
	SeaMonst	10/10/07	10/5/08
	WildOcea	7/19/08	1/19/09
Atlantic City	D&W3D	3/5/08	12/31/08
	EagleEye	**9/26/08**	**11/08**
	GCA	10/1/08	6/30/09
Auckland Sky	**EagleEye**	**9/26/08**	**11/08**
Austin	D&W3D	2/15/08	12/31/08
	GCA	3/14/08	3/09
	HaunCast	**10/4/08**	
	SeaMonst	10/5/07	10/5/08
	WildOcea	9/27/08	3/27/09
Aventura AMC	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**9/12/08**	
Baltimore AMC	**EagleEye**	**9/26/08**	**11/08**
Baltimore MSC	FMTTM	9/26/08	11/08
	SeaMonst	2/1/08	6/30/09
Bangkok	**EagleEye**	**9/26/08**	**11/08**
	SeaMonst	3/15/08	3/15/09
Barakaldo Yel	Sharks3D	2/1/08	12/31/08
Barcelona	**DinoAliv**	**3/15/08**	**12/31/08**
	Sharks3D	1/17/07	12/31/08
Batavia GQT	**EagleEye**	**9/26/08**	**11/08**
	MysticInd	6/14/08	12/31/08
	SeaMonst	10/5/07	10/5/08
Baton Rouge	HOTB	3/1/08	2/28/09
Beijing CFM	AEK	12/31/07	12/30/08
Bensalem AMC	**EagleEye**	**9/26/08**	**11/08**
Berlin CS	AfricAdv	5/1/08	4/30/09
	D&W3D	3/13/08	12/31/08
	DS3D	4/6/06	10/5/08

Theater	Film	Open	Close
	GCA	6/1/08	5/09
	HaunCast	4/5/01	12/08
	Mummies	**10/21/08**	**2/15/09**
	SeaMonst	10/18/07	10/18/08
Birmingham AL	BP	9/6/08	3/31/09
	FMTTM	8/8/08	10/08
	GCA	5/24/08	5/09
	SeaMonst	10/10/07	10/5/08
Birmingham UK	DarkKnig	8/1/08	10/08
	EagleEye	**9/26/08**	**11/08**
	WS3D	7/2/05	12/31/08
Bogota Mal	Mummies	9/1/08	9/1/09
Bogota PA	FMTTM	3/14/08	3/13/09
Boise Reg	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**9/12/08**	
Boston MOS	GCA	3/21/08	3/09
	GP	10/08	2/09
	MOE	7/1/06	12/31/08
	WildOcea	8/1/08	1/31/09
Boston NEA	D&W3D	2/15/08	12/31/08
	DS3D	3/3/06	12/31/08
	GCA	6/22/08	6/09
	SeaMonst	10/5/07	10/5/08
	Sharks3D	3/24/05	12/31/08
	WildOcea	**10/14/08**	**6/30/09**
Bradford	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**10/3/08**	**10/2/09**
	SpaceSta	10/3/06	12/31/08
Branson	DS3D	4/25/07	12/31/08
	GCA	4/9/08	3/09
	Ozarks	1/93	12/08
Bristol	OO	2/16/08	2/16/09
Budapest CC	Cyberwor	4/17/08	4/30/09
Buenos Aires NA	**EagleEye**	**9/26/08**	**11/08**
Buford Reg	**EagleEye**	**9/26/08**	**11/08**
Burbank AMC	**EagleEye**	**9/26/08**	**11/08**
Cairo EMA	CRA	7/5/08	7/4/09
Calgary Cpx	**EagleEye**	**9/26/08**	**11/08**
Calgary TWS	LivingSe	3/14/08	3/14/09
	SeaMonst	12/15/07	12/31/08
	TRF	6/1/08	5/31/09
Cathedral City	DinoAliv	9/4/08	12/31/08
Chandigarh	Alps	10/1/08	9/30/09
	MOTN	10/1/08	9/30/09
Chantilly	BP	9/19/08	
	FightPil	12/10/04	12/15/08
	FON	3/6/08	
Charleston WV	DinoAliv	7/5/08	12/31/08
Charlotte	DinoAliv	4/9/08	3/29/09
	Greece	7/11/08	7/14/09
	Mummies	1/18/08	12/31/08
	SeaMonst	10/17/07	10/5/08
Chattanooga	D&W3D	5/23/08	12/31/08
	GCA	4/9/08	3/09
	SeaMonst	10/10/07	10/5/08
Cherry Hill AMC	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**8/29/08**	
Chicago Imx	**D&W3D**	**10/10/08**	**12/31/08**
	EagleEye	**9/26/08**	**11/08**
	FMTTM	8/15/08	10/08
	SeaMonst	10/5/07	10/5/08
Chicago MSI	GCA	5/30/08	5/09
Cincinnati MC	**Antarc**	**9/10/08**	
Cincinnati NA	**EagleEye**	**9/26/08**	**11/08**
Cleveland	**FightPil**	**12/5/07**	**12/31/08**
	MOTGL	7/21/08	
	Mummies	7/12/08	12/12/08
Cocoa	LivingSe	2/1/08	1/30/09
Col Springs Cmk	**EagleEye**	**9/26/08**	**11/08**
	SeaMonst	10/24/07	10/5/08
Colleyville	**EagleEye**	**9/26/08**	**11/08**
Columbia AMC	**EagleEye**	**9/26/08**	**11/08**
Columbus AMC	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**8/29/08**	
Columbus COSI	FMTTM	8/22/08	10/08
	Mummies	5/15/08	12/31/08
Copenhagen	DS3D	11/24/06	11/23/08
	WS3D	5/1/07	12/31/08
Corpus Christi	**FightPil**	**2/3/05**	**5/21/09**
Council Bluffs Ker	**EagleEye**	**9/26/08**	**11/08**
Dallas Cmk	D&W3D	3/5/08	12/31/08
	EagleEye	**9/26/08**	**11/08**
	SeaMonst	10/10/07	10/5/08
Dallas MNS	JIAC	10/20/08	3/6/09
	Pulse	5/24/08	10/19/08
Davenport	DarkKnig	8/22/08	10/08
	GCA	4/9/08	3/09
	MOTN	8/15/08	1/9/09
	SeaMonst	5/16/08	11/30/08
Dayton	**FightPil**	**12/3/04**	**5/21/09**
	SU	**9/30/08**	**9/30/09**
Dearborn	DinoAliv	4/4/07	3/31/09
	SeaMonst	10/10/07	10/5/08
Denver CC Reg	**EagleEye**	**9/26/08**	**11/08**
Denver MNS	DinoAliv	9/23/08	3/31/09
	GCA	8/4/08	8/3/09
Des Moines	GCA	3/14/08	3/09
	Roar	4/2/08	3/31/09
	Robots	**9/20/08**	
Detroit SC	Dolphins	1/5/07	6/30/09
	GCA	4/19/08	12/31/08
	MOTGL	7/31/08	6/09
	Mummies	1/16/08	12/31/08
Dongguan STM	Beavers	12/1/07	12/1/08
Dublin Reg	**EagleEye**	**9/26/08**	**11/08**
Duluth	DS3D	5/25/07	12/31/08
	GCA	4/24/08	3/09
Durban	GCA	3/28/08	3/09
	WildOcea	**6/5/08**	**12/5/08**
Edmonton Cpx	Bugs	6/24/08	
	EagleEye	**9/26/08**	**11/08**
Edmonton TWS	Alps	10/5/07	10/3/08
	GCA	6/21/08	6/09
	HumanBod	6/13/08	10/31/08
	WTW	6/13/08	10/13/08
Eilat Epic	AIA3D	3/1/07	3/1/09
	HaunCast	4/4/04	12/31/08
	OW3D	4/4/04	12/31/08
Erie	JIAC	7/1/08	5/1/09
	MOTGL	5/23/08	
Evansville Sho	SeaMonst	10/10/07	10/5/08
Fitchburg Ker	Bugs	10/13/06	12/13/08
	EagleEye	**9/26/08**	**11/08**
	SeaMonst	10/5/07	
Fort Lauderdale	AfricAdv	1/18/08	12/31/08
	CDS		**1/21/09**
	GCA	3/28/08	3/09
	India	**9/5/08**	
	MysticInd	9/1/08	10/31/08
	SeaMonst	10/5/07	10/5/08
Fort Worth	DinoAliv	8/8/08	2/8/09
	DS3D	6/1/08	5/31/09
	Mummies	8/8/08	2/8/09
Fresno Reg	**EagleEye**	**9/26/08**	**11/08**
Galveston	DinoAliv	6/6/07	5/25/09
	GCA	4/9/08	3/09
	SeaMonst	10/10/07	10/5/08
	Sharks3D	5/31/08	12/31/08
	WildOcea	5/23/08	5/23/09
Garden City	DIS	1/1/08	12/22/08
	DS3D	1/16/08	12/22/08
	FightPil	12/10/04	12/31/08
	FMTTM	8/8/08	10/08
Garza Garcia	**FMTTM**	**5/08**	
Gatineau	GCA	9/26/08	9/25/09
	WildOcea	6/27/08	12/31/08
Glasgow	DinoAliv	5/2/08	5/2/09
Gloucester Cpx	**EagleEye**	**9/26/08**	**11/08**
Goyangsi CGV	**EagleEye**	**9/26/08**	**11/08**
Grand Blanc NCG	**EagleEye**	**9/26/08**	**11/08**
Grand Canyon DCI	GC	11/1/99	12/08
Grand Rapids Cel	Bugs	5/31/08	
	EagleEye	**9/26/08**	**11/08**
Guadalajara Cpl	**OW3D**	**9/12/08**	**12/31/08**
Guayaquil	Alps	8/1/08	1/31/09
	EagleEye	**9/26/08**	**11/08**
	FON	3/16/07	12/31/08
	Galapago	11/16/06	11/15/08
	TR	3/08	12/08
	WTW	2/1/08	2/1/09
Hague	**DinoAliv**	**5/27/07**	**12/31/08**
	DIS	11/21/07	11/26/08
	GCA	4/21/08	4/09
	HOTB	6/15/07	9/30/09
Hamilton AMC	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**8/29/08**	
Hampton	FMTTM	8/22/08	10/08
	GCA	4/9/08	3/09
	MOTN	3/7/08	3/15/09
Harbin	Trex	12/15/07	12/14/08
Harrisburg	GCA	3/22/08	3/09
	HumanBod	5/15/08	10/31/08
Hartberg	CRA	6/2/08	6/1/09
	FON	6/1/07	4/09
	HumanBod	4/08	4/09
	Roar	1/1/08	12/31/08
Hastings	AlienAdv	9/9/08	3/2/09
	DinoAliv	1/3/08	1/30/09
	SeaMonst	3/3/08	5/31/09
Hibbing	FON	3/7/08	3/7/09
Hong Kong BEA	**EagleEye**	**9/26/08**	**11/08**
Hong Kong SM	Alps	8/1/08	7/30/09
	FON	4/1/08	3/31/09
Hooksett Zya	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**9/5/08**	
Houston GP AMC	**FMTTM**	**9/24/08**	
Houston MNS	FMTTM	8/21/08	10/08
	GCA	5/23/08	5/09
	SeaMonst	10/10/07	10/5/08
Houston Reg	**EagleEye**	**9/26/08**	**11/08**
Huntsville	FMTTM	8/8/08	10/08
	HC	8/22/07	12/31/08
Hutchinson	FMTTM	8/8/08	10/08
	GCA	5/7/08	4/09
	SeaMonst	10/10/07	10/5/08
Hyderabad	SpaceSta	4/11/08	10/11/08
Indianapolis Imx	D&W3D	3/14/08	12/31/08
	HOTB	10/5/07	10/4/08
Indianapolis Ker	**EagleEye**	**9/26/08**	**11/08**
	SeaMonst	10/5/07	10/5/08
Irvine Reg	**EagleEye**	**9/26/08**	**11/08**
Jackson MS	**DinoAliv**	**1/7/08**	**5/30/09**
	Pulse	**10/14/08**	**4/26/09**
Jacksonville AMC	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**9/24/08**	
Jakarta	WildOcea	5/31/08	12/31/08
Jersey City	FMTTM	10/1/08	12/08
	SeaMonst	7/1/08	6/30/09
Kagoshima	WTW	10/1/08	12/31/08
Kansas City AMC	**EagleEye**	**9/26/08**	**11/08**

Theater	Film	Open	Close
	FMTTM	**9/24/08**	
Kansas City Sci	D&W3D	9/5/08	12/31/08
	FMTTM	9/6/08	11/08
	SeaMonst	10/5/07	10/5/08
	WildOcea	3/7/08	12/31/08
Katoomba	WATE	6/1/97	
Katowice CC	D&W3D	6/13/08	12/31/08
	WS3D	9/1/07	12/08
Kenner	DinoAliv	11/1/07	11/1/08
Kiev KT	ITD	4/1/08	3/31/09
	SpaceSta	4/1/08	3/31/09
Killeen	VOTDS	8/1/08	2/1/09
	WTW	5/2/08	11/2/08
King of Prussia Reg	**EagleEye**	**9/26/08**	**11/08**
Knoxville Reg	**EagleEye**	**9/26/08**	**11/08**
Kolkata Aer	FON	10/14/07	10/31/08
Krakow CC	D&W3D	6/13/08	12/31/08
	HaunCast	10/1/07	12/31/08
	OW3D	5/18/07	12/31/08
Kuala Lumpur Di	OW3D	8/30/07	12/31/08
Kurashiki	**DinoAliv**	**7/8/08**	**1/11/09**
Kuwait City	DS3D	10/13/07	10/12/08
	FMTTM	**10/1/08**	**9/30/09**
	FOK	4/17/00	4/09
	Mummie3D	6/19/08	12/19/08
Laie	CRA	1/26/05	12/31/08
Lansing Cel	**EagleEye**	**9/26/08**	**11/08**
Las Palmas	Amazon	4/4/08	4/3/09
Las Vegas Bre	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**8/29/08**	
Las Vegas Lux	SeaMonst	10/31/07	12/31/08
Las Vegas RR Reg	**EagleEye**	**9/26/08**	**11/08**
Lehi	**AfricAdv**	**10/17/08**	**10/16/09**
	WildOcea	6/6/08	6/30/09
Leon Exp	**SU**	**9/13/08**	**10/19/08**
	WildOcea	6/1/08	12/31/08
Lincolnshire Reg	**EagleEye**	**9/26/08**	**11/08**
Little Rock AEC	AJ	10/10/08	1/31/09
Little Rock DT	**EagleEye**	**9/26/08**	**11/08**
Loch Lomond	LOLL	7/24/02	
Lodz CC	D&W3D	6/13/08	12/31/08
	DinoAliv	**8/9/08**	**12/31/08**
	DS3D	2/15/08	2/14/09
	SeaMonst	10/5/07	
	Sharks3D	9/9/07	12/31/08
London BFI	DS3D	9/3/06	12/31/08
	EagleEye	**9/26/08**	**11/08**
	FMTTM	**10/3/08**	**10/2/09**
	WS3D	5/20/05	12/31/08
London SM	**FMTTM**	**10/3/08**	**10/2/09**
	Mummie3D	3/21/08	3/21/09
	SeaMonst	10/26/07	10/20/09
	Sharks3D	10/27/07	
Los Angeles CSC	Mummie3D	3/21/08	10/9/08
	SeaMonst	10/5/07	10/5/08
Los Angeles NA	**EagleEye**	**9/26/08**	**11/08**
Los Angeles UC AMC		**EagleEye**	**9/26/08**
	11/08		
Louisville NA	**EagleEye**	**10/1/08**	
Louisville SC	DinoAliv	6/6/08	1/5/09
	Dolphins	5/24/08	5/23/09
	Mummies	12/26/07	11/27/08
Lubbock	Animalop	9/26/08	9/25/09
	FMTTM	8/8/08	10/08
	GCA	6/6/08	6/09
	Mummies	**10/10/08**	**4/10/09**
Lucerne	AEK	9/1/08	3/1/09
	Bears	12/1/06	12/31/08
	GCA	6/27/08	6/09
	HOTB	10/15/07	10/14/08
Madrid	ALBT	3/5/08	3/5/09
	Alps	9/15/08	9/14/09
	DinoAliv	**3/15/08**	**12/31/08**
	Everest	7/1/08	12/31/09
	HaunCast	6/12/02	12/08
	Sharks3D	9/10/06	12/31/08
Malaga Yel	DS3D	2/1/08	1/31/09
Manchester NA	**EagleEye**	**9/26/08**	**11/08**
Manchester UCI	**EagleEye**	**9/26/08**	**11/08**
	SeaMonst	10/19/07	10/20/08
Matsusaka	SeaMonst	9/5/08	12/31/08
McMinnville	**CDS**	**3/21/07**	**3/31/09**
	FightPil	3/21/07	3/14/09
	SeaMonst	10/10/07	10/5/08
Melbourne MV	AfricAdv	2/14/08	2/13/09
	Bugs	6/5/08	
	FMTTM	**9/12/08**	**9/10/09**
	WildOcea	6/19/08	12/31/08
Memphis Pink	HOTB	8/12/08	5/25/09
	LivingSe	8/12/08	5/25/09
	SeaMonst	10/5/07	
Menlyn	IOTS	6/15/08	11/22/08
	Mummies	**5/15/08**	**11/27/08**
Mesa DT	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	8/15/08	10/08
	L&C	12/29/07	11/7/08
	MOE	12/5/07	
	SeaMonst	10/10/07	10/5/08
Mexicali	**U23D**	**9/12/08**	
Mexico City Pap	**FMTTM**	**3/15/08**	**12/31/08**
	SeaMonst	5/13/08	1/12/09
Milwaukee	GCA	3/21/08	3/09
	MOTGL	6/13/08	6/23/09
Mississauga Cpx	**EagleEye**	**9/26/08**	**11/08**
Mobile	Amazon	6/4/08	12/31/08
	FMTTM	8/8/08	10/08
	SeaMonst	10/10/07	10/5/08
Monterey CA	SeaMonst	1/1/08	12/31/08
Montreal Cpx	**EagleEye**	**9/26/08**	**11/08**
Montreal SC	**FMTTM**	**9/30/08**	**1/6/09**
	GCA	4/23/08	4/09
	HaunCast	**10/1/08**	**11/1/08**
	SeaMonst	10/3/07	10/5/08
	WildOcea	9/10/08	4/30/09
Moscow	AfricAdv	10/11/07	10/10/08
	Bugs	**9/28/07**	
	D&W3D	6/10/08	12/31/08
	DS3D	5/31/06	5/31/09
	HaunCast	1/1/04	12/08
	OW3D	10/9/04	12/31/08
	SeaMonst	10/5/07	
	Trex	1/08	11/08
Myrtle Beach DCI	D&W3D	3/14/08	12/31/08
	DS3D	5/9/08	12/31/08
	GCA	4/9/08	3/09
	HOTB	8/19/08	8/18/09
	SeaMonst	4/9/08	2/1/09
Nanchang	L&C	5/1/08	
Nanjing YSTC	ITD	2/1/08	1/31/09
	SOLOE	2/1/08	1/31/09
Nashville Reg	**EagleEye**	**9/26/08**	**11/08**
Natick JF	**EagleEye**	**9/26/08**	**11/08**
	SeaMonst	10/5/07	10/5/08
New Delhi ICC	ND		
New Orleans	D&W3D	3/14/08	12/31/08
	SeaMonst	10/10/07	10/5/08
New Rochelle Reg	**EagleEye**	**9/26/08**	**11/08**
New York AMNH	DinoAliv	5/18/07	5/1/09
New York Emp AMC	**EagleEye**	**9/26/08**	**11/08**
New York LS AMC	**EagleEye**	**9/26/08**	**11/08**
Niagara Can DCI	**HaunCast**	**9/10/08**	
	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	Bugs	4/23/08	10/19/08
	EagleEye	**9/26/08**	**11/08**
	FMTTM	8/15/08	10/08
Norwalk	GCA	10/10/08	10/09
	Greece	6/15/07	12/14/08
	MOTN	7/1/08	6/30/09
	SeaMonst	1/11/08	10/9/08
	WildOcea	3/7/08	10/9/08
Nuremberg	D&W3D	3/13/08	12/31/08
	DS3D	11/15/07	11/14/09
	HaunCast	5/28/03	12/31/08
	Mummies	**8/8/08**	**12/31/08**
	OW3D	7/29/04	12/31/08
	SeaMonst	12/1/07	12/1/08
	Sharks3D	3/24/05	12/31/08
Oklahoma City	GCA	3/18/08	3/09
	SC	4/4/08	11/6/08
Olathe AMC	**EagleEye**	**9/26/08**	**11/08**
Omaha Zoo	D&W3D	2/15/08	12/31/08
	WildOcea	3/21/08	3/21/09
Ontario Reg	**EagleEye**	**9/26/08**	**11/08**
Orange Park AMC	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**9/12/08**	
Orlando Reg	**EagleEye**	**9/26/08**	**11/08**
Orlando SC	Alps	11/15/07	11/14/08
Osaka Sci	SeaMonst	6/1/08	5/30/09
Osaka Sun	**Mummies**	**9/2/08**	**3/6/09**
Oulu	DinoGOP	2/08	10/08
Paris Geo	Alps	5/1/08	4/30/09
	HOTB	1/16/08	1/15/09
Parker	Bugs	8/2/08	
	SeaMonst	5/1/08	10/31/08
Penrith	MOE	3/20/08	3/20/09
	Rheged	7/1/00	
Pensacola	MOF	11/8/96	
Philadelphia	GCA	7/11/08	7/09
	SeaMonst	10/10/07	12/31/08
	WildOcea	5/21/08	12/31/08
Phoenix AMC	**EagleEye**	**9/26/08**	**11/08**
Phoenix ASC	**AJ**	**9/5/08**	
	GCA	4/9/08	3/09
	Greece	**9/5/08**	
	SeaMonst	10/17/07	10/5/08
Pittsburgh CSC	Alps	6/6/08	6/30/09
	CRA	3/1/08	6/1/09
	DS3D	2/1/07	12/31/08
	HaunCast	**9/19/08**	**11/1/08**
	Mummies	8/29/08	8/29/09
	Pulse	3/7/08	11/7/08
	SeaMonst	10/10/07	10/5/08
	WildOcea	6/13/08	6/13/09
Poitiers Imax 3D	DS3D	2/1/07	1/31/09
	WOC	**2/1/08**	**2/28/09**
Portage GQT	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	8/15/08	10/08
	SeaMonst	10/10/07	10/5/08
Portland OMSI	DinoAliv	6/1/08	12/31/08
	GCA	3/21/08	3/09
	Mummies	5/15/08	12/31/08
	SeaMonst	10/5/07	10/5/08
	WildOcea	9/26/08	4/30/09
Poznan CC	Bugs	9/21/07	
	D&W3D	6/13/08	12/31/08
	DinoAliv	**8/9/08**	**12/31/08**

Theater	Film	Open	Close
	E3D	10/11/05	12/08
	SeaMonst	10/5/07	
Prague CC	**Mummies**	**6/18/08**	**12/18/08**
	OW3D	1/19/08	12/31/08
Providence Imx	**EagleEye**	**9/26/08**	
Providence NA	D&W3D	4/18/08	12/31/08
	EagleEye	**9/26/08**	**11/08**
	FMTTM	8/15/08	10/08
Quebec	AfricAdv	5/16/08	5/15/09
	DarkKnig	8/20/08	10/08
	SAL	**9/26/08**	
	SeaMonst	6/15/08	5/30/09
	SpaceSta	10/12/07	10/11/08
Raleigh	Bugs	5/1/08	1/1/09
	DarkKnig	**7/18/08**	**10/08**
	GCA	4/9/08	3/09
	Greece	2/1/08	10/1/08
	HOTB	9/12/07	10/4/08
	SeaMonst	10/10/07	10/5/08
	WildOcea	7/4/08	1/31/09
Reading JF	**EagleEye**	**9/26/08**	**11/08**
	SeaMonst	10/5/07	10/5/08
Reading RCT	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**8/27/08**	
Regina	GCA	3/14/08	3/09
	Sharks3D	7/1/08	12/31/08
	WTW	2/8/08	2/09
Reno Fleisch	Alps	1/18/08	3/1/09
Riccione	ITD	3/8/08	3/1/10
Richmond Cpx	**EagleEye**	**9/26/08**	**11/08**
Richmond SMV	Antarc	10/1/08	10/31/08
	Beavers	10/1/08	10/31/08
	Everest	10/1/08	10/31/08
	HH	10/1/08	10/31/08
	ROF	10/1/08	10/31/08
	RovMars	**7/08**	**10/26/08**
Rochester Cmk	**D&W3D**	**10/10/08**	**12/31/08**
	FMTTM	8/15/08	10/08
Rochester MSC	Beavers	4/14/07	
	DinoAliv	9/15/08	3/31/09
Sacramento Imx	DarkKnig	8/28/08	10/08
	FMTTM	8/8/08	10/08
	GCA	4/9/08	3/09
Saint Augustine	**Bugs**	**9/3/08**	**5/31/09**
	DinoGOP	**8/29/08**	
	Everest	3/14/08	1/31/09
	GCA	3/14/08	3/09
	WildOcea	9/10/08	3/31/09
Saint Louis Arch	L&C	1/2/08	1/5/09
Saint Louis SC	Alps	3/12/08	3/1/09
	MOTGL	9/18/08	
	SeaMonst	10/10/07	10/5/08
Saint Louis Weh	**EagleEye**	**9/26/08**	**11/08**
Saint Paul	DOL	3/7/08	4/6/09
	MOTGL	9/12/08	
Saint Petersburg Kro		HaunCast	10/5/07
	10/4/08		
Saint Petersburg Muv		FMTTM	8/15/08
	10/08		
Saint Petersburg NA		Trex	4/25/07
	10/24/08		
Salt Lake City CP	Alps	5/20/08	5/19/09
	FMTTM	8/8/08	10/08
	SeaMonst	10/10/07	10/5/08
San Antonio 2D	Alamo		
	Greece	12/15/07	12/15/08
	VOTDS	1/1/08	
San Antonio 3D	Mummie3D	3/14/08	3/14/09
San Antonio San	**EagleEye**	**9/26/08**	**11/08**
San Diego NHM	GCA	3/14/08	3/09
	OO	3/31/01	12/08
San Diego Reg	**EagleEye**	**9/26/08**	**11/08**
San Francisco AMC	**EagleEye**	**9/26/08**	**11/08**
San Jose AMC	**EagleEye**	**9/26/08**	**11/08**
San Jose Tech	Alps	2/1/08	2/1/09
	AR	9/20/08	
	SeaMonst	4/4/08	3/31/09
San Simeon DCI	HCBTD	8/17/96	
Sandy	**EagleEye**	**9/26/08**	**11/08**
Seattle PSC 1	MOTN	10/1/08	9/15/09
Seattle PSC 2	DinoAliv	9/27/08	3/31/09
	FMTTM	8/22/08	10/08
	GCA	4/9/08	3/09
	SeaMonst	10/5/07	10/5/08
Seoul 63	Alps	7/1/08	10/1/08
Seoul IPM CGV	**EagleEye**	**9/26/08**	**11/08**
Shijiazhuang	FON	3/1/08	2/09
	OO	2/1/08	2/1/10
Shreveport	Animalop	9/13/08	9/12/09
	GCA	6/14/08	6/09
Singapore DC	OnGuard	2/13/99	
Singapore SC	GCA	5/1/08	4/09
	WildOcea	9/1/08	2/28/09
Sinsheim	D&W3D	3/13/08	12/31/08
	DS3D	5/4/06	11/3/08
	GCA	6/1/08	5/09
Sioux Falls	Mummies	10/15/08	12/31/08
	SFTGS	5/24/08	10/3/08
Sofia CC	Bugs	9/21/07	
	Sharks3D	2/1/08	12/31/08
	WS3D	5/1/06	12/31/08
Spokane	Bugs	9/21/06	
	DarkKnig	8/13/08	10/08
	Mummies	**10/15/08**	**12/31/08**
	SeaMonst	10/5/07	10/5/08
Sterling Heights AMC		**EagleEye**	**9/26/08**
	11/08		
	FMTTM	**8/22/08**	
Stockholm	DinoAliv	5/08	5/09
	Mummies	5/08	5/09
	SeaMonst	5/16/08	5/16/09
Sudbury	GCA	9/2/08	9/09
	MOTGL	5/5/08	
Sugar Land AMC	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**10/1/08**	
Sydney WBS	AfricAdv	2/20/08	2/13/09
	CV	4/1/08	3/31/09
	D&W3D	3/13/08	12/31/08
	DS3D	5/25/06	5/24/09
	FMTTM	**9/25/08**	**9/24/09**
	GCA	6/19/08	1/31/09
	WildOcea	8/14/08	3/31/09
Syracuse	MysticInd	9/20/08	4/30/09
	OO	2/15/08	2/14/09
	ROF	6/1/08	
Taichung ST	**DinoAliv**	**6/1/08**	**6/1/09**
	SeaMonst	1/1/08	12/31/08
Taipei AM	GCA	9/28/08	9/27/09
Taipei WVC	**EagleEye**	**9/26/08**	**11/08**
Tallahassee	**KFP**	**9/3/08**	
Tampa AMC	**EagleEye**	**9/26/08**	**11/08**
Tampa Cha	**Bugs**	**8/8/08**	**9/1/09**
	EagleEye	**9/26/08**	**11/08**
Tampa MOSI	**DarkKnig**	**8/29/08**	**11/08**
	DinoAliv	6/13/08	10/1/08
	FMTTM	8/8/08	10/08
	GCA	5/2/08	5/09
	Kilimanj	**9/26/08**	
Tarentum Cmk	**EagleEye**	**9/26/08**	**11/08**
Tempe Imx	D&W3D	4/25/08	12/31/08
	FMTTM	8/8/08	10/08
	GCA	3/21/08	3/09
	SeaMonst	10/5/07	10/5/08
Thessaloniki	SupeSpee	11/1/07	11/1/08
Tigard Reg	**EagleEye**	**9/26/08**	**11/08**
Tijuana	Alps	8/1/08	9/1/09
	Bugs	10/30/06	
	FMTTM	**3/9/08**	**12/31/08**
	Mummies	9/1/08	3/31/09
	OO	10/18/01	12/31/08
Tomball San	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**8/15/08**	
Toronto Cpx	**EagleEye**	**9/26/08**	**11/08**
Toronto OP	FEOC	10/1/05	12/31/08
	MOE	1/1/07	12/31/08
Toronto OSC	DS3D	1/25/08	1/17/09
	HOTB	10/10/07	10/14/08
	MOTGL	5/9/08	12/20/09
Toulouse	DIS	2/5/07	1/4/09
	SpaceSta	5/10/05	1/09
Townsville	AEK	6/28/08	6/27/09
Tulsa Cmk	D&W3D	4/9/08	12/31/08
	EagleEye	**9/26/08**	**11/08**
	SeaMonst	10/12/07	10/5/08
Valencia Spn	Alps	10/14/07	10/14/08
	DinoAliv	**9/15/08**	**2/15/09**
	DS3D	7/1/08	6/30/09
Vancouver Imx	D&W3D	3/12/08	12/31/08
	FMTTM	**8/15/08**	**12/31/08**
	WildOcea	**10/12/08**	**3/30/09**
Vancouver TWS	GCA	4/9/08	3/09
Victoria DCI	Alps	9/12/08	3/11/09
Virginia Beach	D&W3D	2/20/08	12/31/08
	SeaMonst	10/10/07	10/5/08
	Sharks3D	6/1/08	12/31/08
Vulcania	FON	1/1/06	12/31/08
	Vulcania	2/22/02	
Warner Robins	ToFly	7/92	
Warsaw CC	D&W3D	6/13/08	12/31/08
	SeaMonst	1/1/08	10/5/08
	WS3D	9/1/07	12/08
Washington NASM	FightPil	3/11/05	12/08
	ToFly	7/1/76	
Washington NMNH	DS3D	9/26/08	
	SeaMonst	10/5/07	10/5/08
West Nyack Imx	D&W3D	3/15/08	12/31/08
	EagleEye	**9/26/08**	**11/08**
	FMTTM	8/15/08	10/08
West Palm Beach Muv		**EagleEye**	**9/26/08**
	11/08		
	SM3	9/14/07	9/22
White Plains NA	**EagleEye**	**9/26/08**	**11/08**
Winnipeg	**AfricAdv**	**10/10/08**	**10/9/09**
	DarkKnig	**9/26/08**	
	GCA	5/1/08	3/09
	SeaMonst	10/10/07	10/5/08
Woodbridge AMC	**EagleEye**	**9/26/08**	**11/08**
	FMTTM	**8/29/08**	
Woodbridge Cpx	**EagleEye**	**9/26/08**	**11/08**
Woodridge Cmk	**D&W3D**	**10/10/08**	**12/31/08**
	EagleEye	**9/26/08**	**11/08**
	SeaMonst	10/5/07	
Xalapa	**Bugs**	**8/23/08**	**2/27/09**
Yellowstone	Beavers	5/9/08	10/19/08
	L&C	6/15/02	12/08
	Wolves	4/4/07	12/3/08
Ypsilanti NA	**EagleEye**	**10/1/08**	
Zion	Mummies	6/1/08	12/31/08
	ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
AfricAdv	African Adventure 3D	2007	3D	nWP
AIA3D	Adventures in Animation 3D	2004	3D	BFI
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	NGD
Alps	Alps: Giants of Nature, The	2007		MFF
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
Antarc	Antarctica	1991		MSI
AR	Adrenaline Rush	2002		SHE
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DarkKnig	Dark Knight: The IMAX Experience, The	2008		WB
DinoAliv	Dinosaurs Alive	2007	3D	GSF
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	SHE
DIS	Destiny in Space	1993		IMAX
DOL	Dance of Life	1984		MFF
Dolphins	Dolphins	2000		MFF
DS3D	Deep Sea 3D	2006	3D	IMAX
E3D	Encounter in the Third Dimension	1999	3D	NGD
EagleEye	Eagle Eye: The IMAX Experience	2008		DW
Everest	Everest	1998		MFF
FEOC	First Emperor of China, The	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FMTTM	Fly Me to the Moon	2008	3D	K2
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature	2004		NGD
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
GP	Greatest Places, The	1998		SMM
Greece	Greece: Secrets of the Past	2006		MFF
HaunCast	Haunted Castle	2001	3D	NGD
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HH	Hidden Hawaii	1992		NGD
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
India	India: Kingdom of the Tiger	2002		PCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JIAC	Journey into Amazing Caves	2001		MFF
KFP	Kung Fu Panda: The IMAX Experience	2008		PPC
Kilimanj	Kilimanjaro	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		NGD
LivingSe	Living Sea, The	1994		MFF
LOLL	Legend of Loch Lomond, The	2002		SKF
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
Mummie3D	Mummies 3D	2008	3D	GSF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MysticInd	Mystic India	2005		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		NGD
Robots	Robots: The IMAX Experience	2005		FOX
ROF	Ring of Fire	1991		SMM
RovMars	Roving Mars	2006		BVP
SAL	Shine A Light: The IMAX Experience	2008		PPC
SC	Storm Chasers	1995		MFF
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
SFTGS	Search for the Great Sharks	1992		SMM
Sharks3D	Sharks 3D	2004	3D	3DEL
SM3	Spider-Man 3: The IMAX Experience	2007		SPE
SOLOE	Secret of Life on Earth, The	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
ToFly	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
U23D	U2 3D	2008	3D	NGD
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
WildOcea	Wild Ocean	2008	3D	GSF
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	NGD
WTW	Wired to Win	2005		NGD
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

October 2008 Bookings Count

#	Film	#	Film	#	Film	#	Film
103	EagleEye	4	Beavers	2	Roar	1	MOF
71	SeaMonst	4	CRA	2	SU	1	ND
54	FMTTM	4	Everest	2	ToFly	1	OnGuard
51	GCA	4	L&C	2	VOTDS	1	Ozarks
30	D&W3D	4	MOE	1	AIA3D	1	Rheged
26	DinoAliv	4	Mummie3D	1	Alamo	1	Robots
23	WildOcea	4	ROF	1	ALBT	1	RovMars
22	DS3D	4	Trex	1	AR	1	SAL
21	Mummies	3	AEK	1	Bears	1	SC
17	Alps	3	DIS	1	CV	1	SFTGS
16	Bugs	3	HumanBod	1	Cyberwor	1	SM3
11	HaunCast	3	ITD	1	DOL	1	SOLOE
11	Sharks3D	3	LivingSe	1	E3D	1	SupeSpee
9	AfricAdv	3	MysticInd	1	FEOC	1	TR
9	HOTB	3	Pulse	1	FOK	1	TRF
8	DarkKnig	2	AJ	1	Galapago	1	U23D
8	FON	2	AlienAdv	1	GC	1	Vulcania
8	MOTGL	2	Amazon	1	GP	1	WATE
7	FightPil	2	Animalop	1	HC	1	Whales
7	OW3D	2	Antarc	1	HCBTD	1	WOC
7	WS3D	2	BP	1	HH	1	Wolves
5	Greece	2	CDS	1	India	1	ZionCany
5	MOTN	2	DinoGOP	1	IOTS		
5	OO	2	Dolphins	1	KFP		
5	SpaceSta	2	JIAC	1	Kilimanj		
5	WTW	2	Niagara	1	LOLL		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

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www.3DEfilms.com

Access Integrated Technologies
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Morristown, NJ 07960 USA
Tel: 973-290-0080
www.accessitx.com

AMC Empire 25
234 West 42nd St.
New York, NY 10036 USA
Tel: 212-398-3939

AMC Entertainment Inc.
920 Main St.
Kansas City, MO 64105-2017 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com

AMC Loews Lincoln Square
1998 Broadway
New York, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
www.enjoytheshow.com

Association of Science-Technology Centers Inc.
1025 Vermont Ave. NW, Suite 500
Washington, DC 20005-3516 USA
Tel: 202-783-7200
Fax: 202-783-7207
www.astc.org

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Blackstone Group
345 Park Avenue
31st Floor
New York, NY 10154 USA
Tel: 212 583 5000
Fax: 212 583 5712
www.blackstone.com

Blue Man Productions
599 Broadway, 5th Floor
New York, NY 10012 USA

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Camera Lucida Productions
67 Avenue de la Republique
Paris, 75011 FRANCE
Tel: 33-1-49 29 51 90

Christie, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cinema and Photo Research Institute (NIKFI)
Leningradsky Prospekt 47
Moscow, 125167 RUSSIA
www.stereokino.ru

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Clark Planetarium
110 South 400 West
Salt Lake City, UT 84101 USA
Tel: 801-538-2104
Fax: 801-531-4948
www.clarkplanetarium.org

Cradle of Aviation Museum
Mitchel Field
Garden City, NY 11530 USA
Tel: 516-572-0411
www.cradleofaviation.org

Dalsa
605 McMurray Road
Waterloo, OH N2V 2E9 CANADA
Tel: 519-886-6000
Fax: 519 886 8023
www.dalsa.com

Destination Cinema, Inc.
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SHORTS

Day the Earth Stood Still in DMR

Twentieth Century Fox's remake of the 1951 science fiction classic, ***The Day the Earth Stood Still***, starring **Keanu Reeves**, will be released in a DMR edition on Dec. 12, taking the place of the next ***Harry Potter*** film, which in mid-August was moved from that slot to July 2009.

The heavily effects-laden film features Reeves as the alien Klaatu, **Jennifer Connolly** as the female lead, and ex-Monty Pythoner **John Cleese** as Dr. Barnhart, the role originally played by Sam Jaffe. It is directed by **Scott Derrickson**, whose most recent film was *The Exorcism of Emily Rose* in 2005. The script is by **David Scarpa**.

Eagle Eye watch

Eagle Eye: The IMAX Experience, the DMR version of **DreamWorks**' action thriller, directed by **D.J. Caruso**, grossed about $1.6 million in 84 IMAX theaters in its first weekend, 5.5% of the domestic gross of $29.1 million from 2.4% of the 3,510 total screens showing it.

Fourteen of the 84 screens were new IMAX digital theaters, and in a press release **Imax Corporation** stated that their "per-screen averages...were above the overall IMAX network average." The company went on to say that audience members in the digital theaters were "impressed" with *Eagle Eye*, and "wished to return to IMAX theaters in the future." About 20% of the digital audience had never been to an IMAX theater before.

Imax touted the fact that *Eagle Eye* was its "largest September or October opening for a Hollywood release," without noting that only three of the 30 DMR films to date have been released in those months — ***Apollo 13***, the very first DMR title, in 2002, ***Open Season*** in 2006, and ***Transformers*** in 2007. Of these, only *Open Season* was a day-and-date opening, and its per-screen average exceeded that of *Eagle Eye*.

Fly Me to the Moon update

After getting off to a slow start in early August, **nWave Pictures**' ***Fly Me to the Moon*** picked up screens and box office momentum into September. To date, **Ben Stassen**'s animated tale has grossed $11.9 million domestically and over $5 million overseas. It was playing on as many as 713 screens in early September, although it had dropped to 431 by the beginning of October.

LF Examiner has learned that although the film had been slated to open in North America on August 8, and did open that day in 11 IMAX theaters, its opening in hundreds of digital 3D theaters was delayed by **Warner Bros.**' ***Journey to the Center of the Earth***, which had premiered four weeks earlier in 850 digital 3D screens and 2,350 2D houses. Warner refused to release the 3D screens for *Fly Me*. Ironically, the *Journey* project had originated with Stassen, and **Charlotte Huggins** was producer of both films. (Huggins declined to comment on the bind this situation put her in.)

The Day the Earth Stood Still.

As a result, *Fly Me* opened a week late, and on only 450 screens. But it added ninety screens in each of the next three weeks, and also saw increasing weekend grosses for several weeks. Stassen tells *LFX* he expects to top $15 million in North America.

Dark Knight update

As this issue went to press, ***The Dark Knight*** had grossed over $525 million in North America, and another $460 million overseas, for a total just shy of $1 billion. The most recent reports had it passing $55 million worldwide in 142 IMAX theaters. It remains on a handful of IMAX screens even after the late September opening of ***Eagle Eye: The IMAX Experience*** in 84 theaters.

Also, **Dan Fellman**, **Warner Bros.**' president of distribution, has said that he is talking with **Imax Corporation** about a re-release of the IMAX edition in January to help the film's Academy Award chances.

Proud American opens, closes

Fred Ashman's ***Proud American*** opened in about 750 conventional multiplex theaters on Sept. 12 with little fanfare and almost none of the marketing that usually accompanies a Hollywood release. As a result, and with no help from brutal reviews in the *New York Times*, *Variety*, and other publications, the film performed miserably and was pulled from most theaters after one week, even though Ashman had originally had the support of major exhibitors such as **Regal** and **AMC**.

Ashman tells *LFX* that "our financial backers failed to come through at the very last minute with the ad funds. It was too late to stop the opening." He plans a re-release after the first of the year, in conventional and 15/70 theaters, "*with* advertising and proper support."

Moody Gardens survives hurricane

In early September, Hurricane Ike roared through the Caribbean Sea and the Gulf of Mexico, striking Galveston, TX, in the early morning of Sept. 13 with winds of 110 mph (177 kph). By the time it petered out a couple of days later, it had killed 150 people, half of them in Haiti, and had done damage estimated at over $32 billion.

Moody Gardens, a resort complex in Galveston that features an aquarium, a rainforest environment, a 4D ridefilm, and an IMAX 3D theater, experienced some damage, but many of the attractions were open to the public by Oct. 3. Worst hit was the rainforest pyramid, whose fresh water aquarium was flooded with sea water, killing about 80% of the animals. Fortunately, the aquarium pyramid sustained only minor damage and little loss of animal life.

The IMAX theater experienced some

*(see **SHORTS** on page 21)*

Twentieth Century Fox